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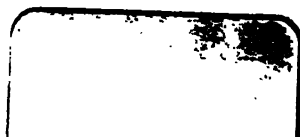


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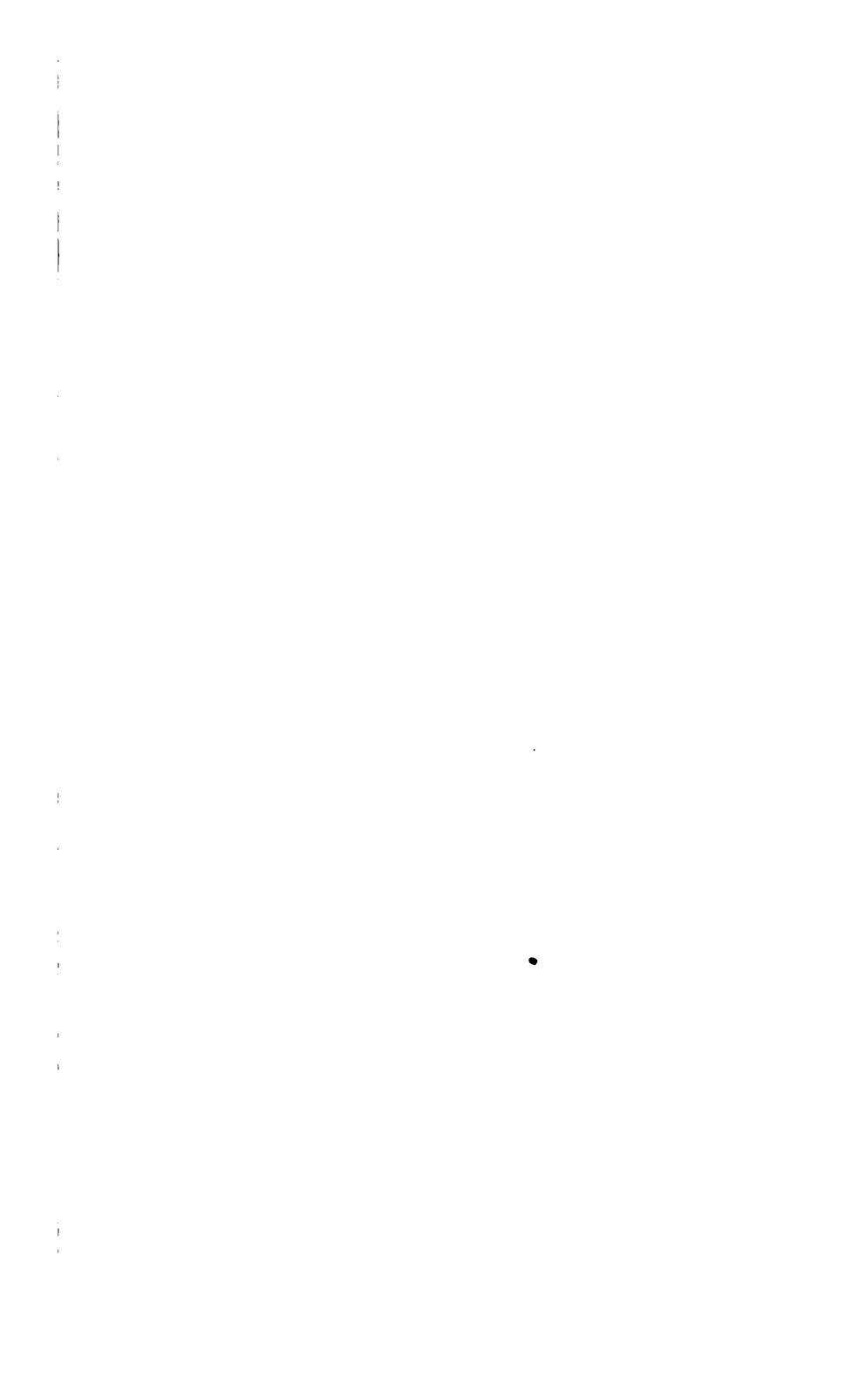
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ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.

THE

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ANTIGONE, OF SOPHOCLES

1. 120

IN

GREEK AND ENGLISH;

WITH

AN INTRODUCTION AND NOTES:

BY

JOHN WILLIAM DONALDSON, B.D.,

FELLOW OF THE ROYAL ASIATIC SOCIETY OF GREAT BRITAIN AND IRELAND;
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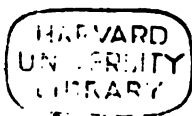
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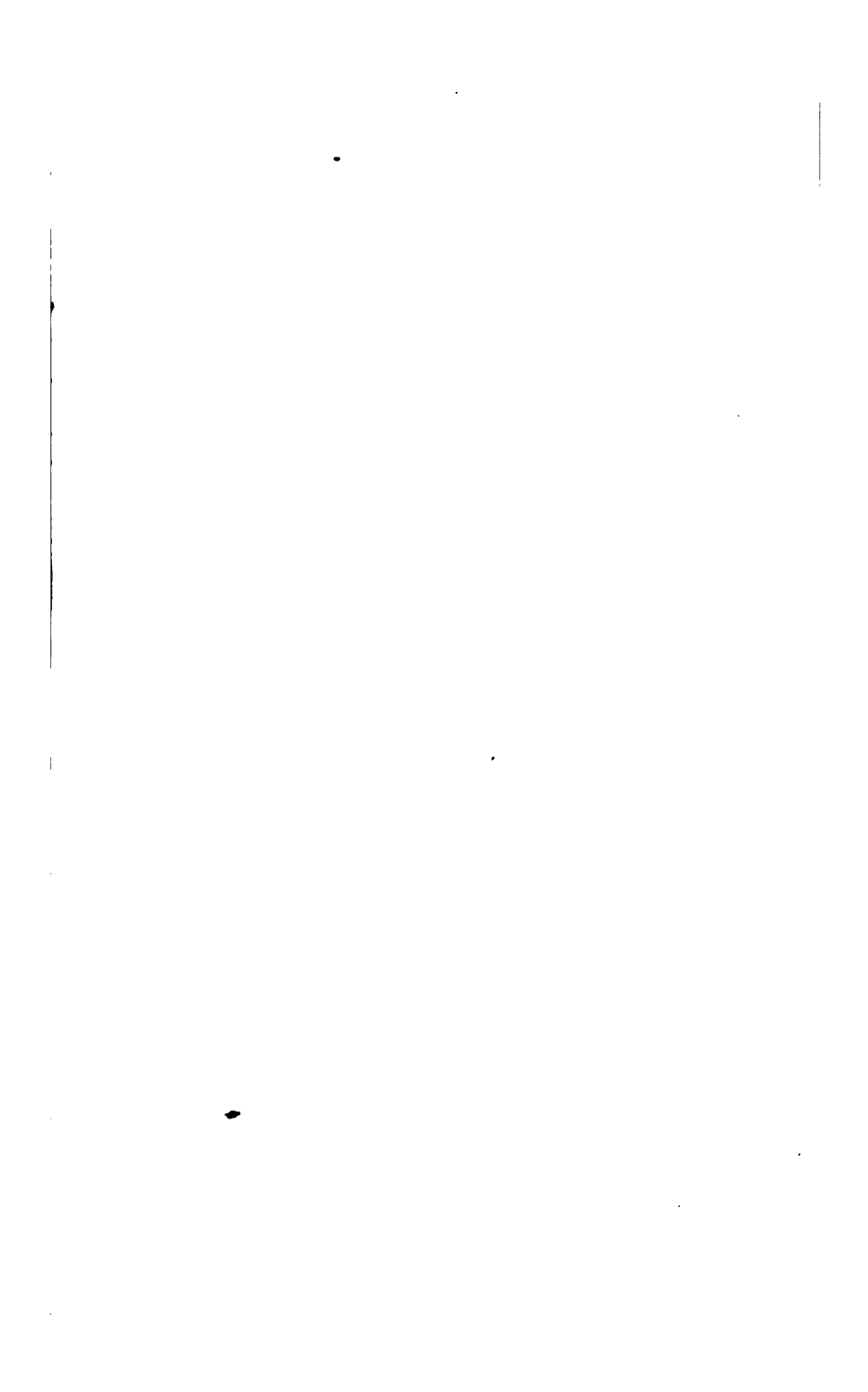
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TO HIS MAJESTY
FREDERIC WILLIAM THE FOURTH,
KING OF PRUSSIA,

THE LIBERAL AND ENLIGHTENED PATRON
OF
LITERATURE, SCIENCE AND ART,
TO WHOM
THE ANTIGONE OF SOPHOCLES
OWES ITS REVIVAL ON THE MODERN STAGE,
THIS WORK
IS MOST RESPECTFULLY DEDICATED.



P R E F A C E.

I N a recent number of a German periodical¹, there is a paper on "The latest Antigone-Literature," at the head of which appears a list of no fewer than eighteen works,—editions, translations, and essays—referring to this Play, and all, more or less, occasioned by its revival on the Berlin stage. And, perhaps, this list would be more than doubled, if we added to it every book relating to Sophocles which has appeared in Germany during the last twenty years. But although we have followed the example, which the good taste of the King of Prussia has induced the Germans to propose for our imitation, and though the frequenters of English and French theatres in the metropolis have received with applause the somewhat heterogeneous compound of Sophocles and Mendelssohn-Bartholdy, our scholars have done nothing that deserves to be mentioned, either for Sophocles in general, or for the *Antigone* in particular, since the publication of Elmsley's *Scholía Romana* in 1825, and the appearance of Dr. Gaisford's Edition in 1826. In undertaking, therefore, an original Edition of this masterpiece of the Greek Drama, I enjoy one advan-

¹ *Zeitschrift für die Alterthumswissenschaft*, 1846, nr. 78 seqq. p. 617.

tage, of which no German could boast—that I need not fear any disadvantageous comparison with the contemporary labours of my own countrymen.

Neither this Edition, nor the English Version which accompanies it, is the work of yesterday. For many years I have been preparing a critical recension of the seven plays of Sophocles, of which the present publication may be taken as a specimen, and an earnest. Willingly accepting the suggestions of other scholars, where I felt assured that they had discovered the truth, I have also emended the text in many passages where, without their aid, I thought I saw my way to certain or highly probable restorations. Unless the received text is obviously corrupt, no discreet editor would tamper with the traditionary and manuscript readings of a Greek poet. But, on the other hand, I am not one of those who would shrink from conjectural criticism, where it presents itself in a reasonable shape; and there are many cases in which I feel that no manuscript evidence could strengthen my confidence in an emendation proposed by an experienced and sagacious scholar. With regard to the conjectures, which are brought forward in these pages for the first time, it will be a great satisfaction to me if they meet with the approbation of those practised critics, to whose collective judgment every philological labourer submits his handiwork.

The English Version was commenced in the autumn of 1842, at the suggestion of a friend, who is not only

eminent as a Translator, but also known as one of the most profound and original writers of the present day. It appeared to him strange that the business of classical translation should be so entirely neglected in this country, and he thought that a literal, but readable, version of Sophocles, would be a great boon to those who are capable of admiring the beauty of these Plays, but have neither leisure nor knowledge sufficient for the careful study of so difficult an author. But though I commenced this version some five years ago, and published a specimen of it in a London periodical in February 1845, other avocations prevented me from completing my work, until the leisure of last summer, and the encouragements of a circle of accomplished gentlemen, with whom I then had the happiness of spending some days in a country-house, furnished at once the opportunity and the inducements which were necessary to bring me back to my long-suspended employment.

As it was a task of no ordinary difficulty, I may be pardoned for making a few observations on the rules which I laid down for myself in thus attempting to transfuse into English a work written by the most profound of poets, for the most ingenious of audiences². O. Müller has justly remarked, in the Preface to his version of the *Eumenides*, that "every Translation, but particularly the imitation of poetical works in another language, is a problem which can never be completely solved; for the Translator, with a hundred conflicting

² Müller, *Hist. Lit. Gr.*, i. pp. 335, 6.

duties, can attain to nothing without relinquishing something else." Now it appeared to me, that if Sophocles were to be translated at all, the work could only be done by some one who had made classical scholarship the business of his life³: and that the main object must be to give a full representation of the author's meaning. It remained only to be seen how far a Translator, struggling to effect this object, could comply with the requirements of good taste,—in short, how far the translation could be literal without becoming unreadable. For myself, I make no pretension to the gift of poetry: and if I have succeeded in throwing a little spirit into my faithful copy of the original,—if indeed this Version is free from absolute tameness and languor, I shall have compassed all my own expectations, and shall, perhaps, have done as much as could be reasonably demanded of a professed grammarian and philologer.

With regard to the form of the Translation, it was clearly idle to attempt what the Germans have often effected—to reproduce all the metres of the original.

³ The great difficulties of the plays of Sophocles are due rather to the subtlety of the poet's mind, than to the obscurity of his diction. One might say of Sophocles and Æschylus, what Joan Paul remarks of Göthe and Klopstock (*Levana*, § 150. *Werke*, xxxviii. p. 125): "Klopstock is more frequently easy than Göthe—because difficulties of diction (*Sprachschwierigkeiten*) may be conquered by teaching and industry; but difficulties of conception (*Fassungsschwierigkeiten*) can only be mastered by that mental maturity, which is the growth of years."

The English language would not bear such an experiment. Nor could the Translation be made effectively in the conventional rhythm of our English prose. Even Landor would scarcely attempt to write a tragic dialogue in this style. Much of the *Faust* has been most adequately rendered in Mr. Hayward's prose version⁴, and Dr. Carlyle's forthcoming translation of the *Inferno* would hardly gain by metrical confinement; but in formal Tragedy, the English ear expects the measured flow of dramatic blank verse; and this style of composition is so easy and unconstrained, that I did not feel myself at liberty to relinquish it. Nor do I think, that, by this concession to the rules of the modern stage, I have unnecessarily expanded the Translation, or omitted any thing—even the force of a compound word—in the original. As there are twelve syllables, at least, in every Greek senarius, and only ten or eleven in the English, which is also hampered by articles, prepositions, and auxiliaries, I could not translate the Greek line for line, except in the *stichomythic* dialogues, where an allowable abruptness, and a freedom from particles of connexion, give our language the advantage. The chorusses are

⁴ Mr. Hayward, in the Preface to his prose translation of *Faust*, informs us that Mr. Charles Lamb once remarked to Mr. Cary, the translator of Dante, that he had derived more pleasure from the meagre Latin versions of the Greek Tragedians, than from any other versions of them with which he was acquainted. This must be understood as a censure of the professed English translations: no man would take a Latin prose version as his representative of the meaning of a Greek poet, if his own literature furnished him with any tolerable substitute.

PREFACE.

rendered by irregular iambic rhythms, not unlike those which Milton has employed in his *Samson Agonistes*; but I have not arranged them in corresponding strophes. The anapæstic movements, however, are accurately imitated in the version: for this march-cadence is common in our language, as in every other. Without endeavouring to write archaic English, I have not hesitated to introduce words and expressions, which occur in our older dramatic writers, and, throughout, I have preferred a plain, straightforward, and manly expression, to the feeble elegances of modern versification⁵.

The notes are not intended to furnish a running commentary on the text. They dwell only on those passages in which I thought that the text was really in want of a fuller exegesis, or where I had an emendation to propose and justify. But the version itself will serve the same purpose as a body of notes written in the usual style, and I think that, with the introductory matter, even the young student will not require any further elucidation of this play.

This mode of publishing a Greek play is supported by many precedents in Germany⁶; and although it is

⁵ With regard to the orthography of the Greek names, I may remark that I have always written K, and not C, "making exception for such names as the English reader has been so accustomed to hear with the C, that they may be considered as almost Anglicized." (*Grote, Hist. of Greece*, i. p. 20.)

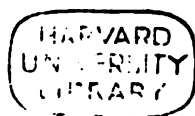
⁶ Besides the well-known translation of the *Eumenides*, by K. O. Müller, I may refer to the *Oresteia* of Franz, the *Gefesselter Prometheus* of Schömann, and to the translations by Böckh and others of this play. Even Aristotle has appeared in a critical edition with an interpagated German version.

probable that this will not be the only specimen of the kind in this country⁷, it may be expected, that, proceeding as this work does from a person who has been for many years engaged in the business of tuition, it will have some reference to prospective use in the school or lecture-room. In my own opinion, nothing is wanted by the classical student who has the advantage of listening to the oral expositions of a competent Tutor, except a good text of the author whom he is reading: but if any one proposes to employ this volume as a vehicle of instruction, and asks how far it is suitable for such a purpose, the answer is easy. The few, who are capable of giving original tuition in a play of Sophocles, will care little whether their pupils have more or less assistance from the book before them. The many, who profess to teach Greek without the requisite appliances of learning, ought not to object, if their pupils enjoy, in common with themselves, the results of a careful study of this most difficult author. In any case, the use of a translation need not supersede that grammatical analysis which should be required from every student.

⁷ This work will be speedily followed, or even anticipated, by a similar publication of the *Agamemnon*, which has been announced by a young Oxford scholar.

King Edward's School, Bury St. Edmund's,

22nd Feb., 1848.



Cambridge:

Printed at the University Press.



ΣΟΦΟΚΛΕΟΥΣ ΑΝΤΙΓΟΝΗ.

THE ANTIGONE OF SOPHOCLES.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΛΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

PERSONS REPRESENTED.

ANTIGONE.

ISMENE.

CHORUS OF THEBAN SENATORS.

KREON, KING OF THEBES.

A SENTINEL.

HÆMON, KREON'S SON.

TEIRESIAS.

A MESSENGER.

EURYDIKE, KREON'S WIFE.

AN ATTENDANT.

Guards and Slaves of Kreon ; Female Attendants of Eurydike.

SCENE. Before the King's Palace at Thebes.

ΑΝΤΙΓΟΝΗ.

Α. ΠΡΟΛΟΓΟΣ.

ΑΝΤΙΓΟΝΗ.

ὦ ΚΟΙΝΟΝ ἀντάδελφον Ἰσμήνης κára,
ἄρ' οἶσθ', † ὅτι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν
ὅποιον οὐχὶ νῦν ἔτι ζῶσαιν τελεῖ;
οὐδὲν γὰρ οὐτ' ἀλγεινὸν, οὐτ' * ἄτην ἄγον,
οὐτ' αἰσχροῖον, οὐτ' ἄτιμόν ἐσθ', ὅποιον οὐ 5
τῶν σῶν τε κáμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.
καὶ νῦν τί τοῦτ' αὐ φασὶ πανδήμῳ πόλει
κῆρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;
ἔχεις τι, κείσῃκουσαι; ἢ σε λαιθάνει
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

ΙΣΜΗΝΗ.

ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων

' γρ. ὦ, τι.

' γρ. ἄτης ἄτερ.

ANTIGONE.

I. PROLOGUE.

Antigone and Ismene enter from the left-hand door in the Proscenium.

ANTIGONE.

ISMENE, dear in very sisterhood,
Know'st *thou* that Zeus, for us while yet we live,
Fulfil,—in what sort does he not—the evils
That flow from Œdipus? For there is nothing
That causes pain or tends to mischief—nothing
That inly shames, or outwardly degrades,
Of such sort, that in thine and my misfortunes
I have not seen it manifest. And now
What is this herald's message, which, they say,
Our leader has this very morn put forth
To all the populace who throng the city?
Is't known to thee, and hast thou lent an ear?
Or, by thee all unheeded, does the malice
Of enemies come up against thy friends?

ISMENE.

To me indeed, Antigone, no tale

οὐθ' ἥδ' οὐτ' ἀλγινὸς ἔκετ', ἐξ ὅτου
 δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,
 μιᾷ θανόντων ἡμέμα διπλῇ χερσὶ
 ἐπεὶ δὲ φρουρὸς ἐστὶν Ἀργείων στρατὸς
 ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον
 οὐτ' εὐτυχούσα μᾶλλον οὐτ' ἀτωμένη.

15

ΑΝΤΙΓΟΝΗ.

ἤδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν
 τοῦδ' *εἵνεκ' ἐξέπεμπον, ὡς μόνῃ κλύουσιν.

ΙΣΜΗΝΗ.

τί δ' ἐστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος.

20

ΑΝΤΙΓΟΝΗ.

οὐ γὰρ τάφον νῦν τῷ κασιγνήτῳ ἰρέων.
 τὸν μὲν προτίσας, τὸν δ' ἀτιμάσας ἔχει;
 Ἰ. τεοκλέα μὲν, ὡς λέγουσι, σὺν δίκῃ,
 * προσθεὶς δίκαια, καὶ νόμῳ, κατὰ χθονὸς
 ἔκρυψε, τοῖς ἐνερθεὶν ἔντιμον νεκροῖς
 τὸν δ' ἀθλίως θανόντα Πυλυνεΐκου νέκυν
 ἀστοῖσιν φασὶν ἐκκεκηρύχθαι τὸ μὴ
 τύφῃ καλύψαι, μηδὲ κ' οὐκῆσαι τινα,
 εἰ μὴ δ' ἄκλυτον, ἄταφον, οἰωνοῖς γλυκύν
 θησαυρὸν, εἰσορῶσι πρὸς χάριν βορᾶς.
 τοιαῦτά φασὶ τὸν ἀγαθὸν κίρεοντα σοὶ
 καί μοι, λέγω γὰρ καί με, κηρύξαντ' ἔχειν,
 καὶ δεῦρο ρεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν
 σαφῇ προκηρύζοντα· καὶ τὸ πρᾶγμ' ἄγειν,
 οὐχ ὡς παρ' οὐδέν' ἀλλ' ὅς ἂν τούτων τι δρᾷ,
 φόνον προκεῖσθαι δημόλευστον ἐν πόλει.

25

30

35

* γρ. οὐκ.

* γρ. χρηθεὶς δίκαιᾳ.

Touching our friends,—be it of joy or sorrow,—
 Has come, since we two lost our brethren twain
 On the same day by a twin murder slain.
 But since the Argive host this night departed,
 I have it yet to learn if farther still
 Good luck or mischief has been active for me.

ANTIGONE.

I knew 'twas so: and therefore did I bring thee
 Without the court, that thou alone might'st listen.

ISMENE.

What is't? for sure some tidings stir thee thus.

ANTIGONE.

What! has not Kreon—when our sister-love
 Might challenge equal sepulture for both
 Of our departed brethren,—one of them
 Pre-eminently honoured, and the other
 Foully disgraced? Eteokles, they tell me,
 The dues of justice with just rites augmenting,
 And following all the usages, he buried
 Deep in the ground, invested with the honours
 Which grace the dead below: but Polynikes,
 Who lies where he so miserably fell,—
 They say a proclamation to the people
 Forbids that any man should veil his corpse
 Within the tomb, or utter wailings for him;
 But orders that he lie unwept, unburied,
 A welcome store of food laid up for birds
 Whence their greedy eyes desire a banquet.
 Such is the proclamation, which, they say,
 Good Kreon hath set forth for thee and me—
 Aye—e'en for me, I tell thee—and to those
 Who know it not, they say he cometh here
 Himself to make his edict clearly known.
 He holds this matter in no small account,
 But whose doeth any one of these things,
 His death by public stoning is decreed.

οὕτως ἔχει σοι ταῦτα, καὶ δείξεις τάχα,
εἴτ' εὐγενὴς πέφυκας, εἴτ' ἐσθλῶν κακή.

ΙΣΜΗΝΗ.

τί δ', ὦ ταλαιφῶρων, εἰ τὰδ' ἐν τούτοις, ἐγὼ
λύουσ' ἂν ἢ ἑφάπτουσα προσθείμην πλέον; 40

ΑΝΤΙΓΟΝΗ.

εἰ ξυμπονήσεις καὶ ξυνεργάσει, σκόπει.

ΙΣΜΗΝΗ.

ποιόν τι κινδύνευμα; πυῦ γνώμης ποτ' εἰ;

ΑΝΤΙΓΟΝΗ.

εἰ τὸν νεκρὸν ξὺν τῇδε κουφιεῖς χερί.

ΙΣΜΗΝΗ.

ἢ γὰρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

ΑΝΤΙΓΟΝΗ.

τὸν γοῦν ἐμὸν καὶ τὸν σὸν, ἦν σὺ μὴ θέλῃς, 45
ἀδελφόν. οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.

ΙΣΜΗΝΗ.

ὦ σχετλία, Κρέοντος ἀντειρηκότος;

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν εἶργειν μέτα.

ΙΣΜΗΝΗ.

οἶμοι φρόνησον, ὦ κασιγνήτη, πατὴρ
ὡς νῦν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο, 50
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί
ἐπεῖτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν 55

Thou knowest all: and thou wilt show betimes
Whether thou hast an innate nobleness,
Or art, the base-born child of high-born sires.

ISMENE.

What—ah! unhappy—if 'tis so, could I
Effect for good by doing or undoing?

ANTIGONE.

Bethink thee—wilt thou share the work and toil?

ISMENE

In what bold deed? tell me, I pray, thy drift.

ANTIGONE.

Wilt aid this hand of mine to lift the corpse?

ISMENE.

And wouldst thou bury whom the state proscribes?

ANTIGONE.

Proscribed or not, my brother and thine too,
Though it mislike thee. I will no'er renounce him.

ISMENE.

O daring maid—when Kreon has forbidden?

ANTIGONE.

He has no right to keep me from my brother.

ISMENE.

Ah me! consider, sister, how detested
And blasted with ill fame our father fell,
When for his self-detected sinfulness
He pierced his eyes with suicidal hand.
And then his mother-wife—a double name—
With twisted nooses made away her life.
Thirdly, our brothers both upon one day

αὐτοκτονοῦντε τῷ ταλαιπώρῳ, μόρον
 κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.
 νῦν δ' αὖ μόνα δὴ νῶ λειψιμμένα, σκόπει,
 ὅσην κάκιστ' ὀλούμεθ', εἰ νόμον βία
 ψῆφον τυράννων ἢ κράτη παρέξιμεν. 60
 ἀλλ' ἐννοεῖν χρή τοῦτο μὲν, γυναιχ' ὅτι
 ἔφθμεν, ὥς πρὸς ἄνδρας οὐ μαχουμένα
 ἔπειτα δ', οὐνεκ' ἀρχόμεσθ' ἐκ κρεισσόνων
 καὶ ταῦτ' ἀκούειν κἄτι τῶνδ' ἀλγίονα.
 ἐγὼ μὲν οὖν αἰτούσα τοὺς ὑπὸ χθονὸς 65
 ζύγγονιαν ἴσχειν, ὥς βιάζομαι τάδε,
 τοῖς ἐν τέλει βεβῶσι πείσομαι. τὸ γὰρ
 περισσὰ πράσσειν, οὐκ ἔχει νοῦν οὐδένα.

ΑΝΤΙΓΟΝΗ.

οὐτ' ἂν κελεύσαιμι, οὐτ' ἂν, εἰ θέλοις ἔτι
 πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρῆης μέτα. 70
 ἀλλ' ἴσθ' ὅποια σοι δοκεῖ. κείνον δ' ἐγὼ
 θάψω. καλὸν μοι τοῦτο ποιούσῃ θανεῖν.
 φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,
 ὅσια παρνομγήσας· ἐπεὶ πλείων χρόνος,
 ὅν δει μ' ἀρέσκειν τοῖς κάτω, τῶν ἐνθάδε. 75
 ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,
 τὰ τῶν θεῶν ἐντιμ' ἀτιμάσας ἔχε.

ΙΣΜΗΝΗ.

ἐγὼ μὲν οὐκ ἄτιμα ποιῶμαι· τὸ δὲ
 βία πολιτῶν δρᾶν, ἔφυν ἀμήχανος.

ΑΝΤΙΓΟΝΗ.

σὺ μὲν τάδ' ἂν προὔχαι· ἐγὼ δὲ δὴ τάφον 80

²² γρ. ἐπ' ἀλλήλοιν.

²³ γρ. ὅποια σοι.

ANTIGONE.

Slain mutually, wretched pair! have wrought
A kindred death by one another's hands.
Now *we* are left alone: and oh! bethink thee
How much the worst of all *our* fate will be,
If we, the law defying, set at nought
The sovereign will and mandate of our ruler.
But it were well to bear in mind that *we*
Are women born, and must not fight with men.
And then that overruling power compels us
To hear both these and still more grievous edicts.
I then, beseeching my departed friend
To pardon me, as I have not my will,
Must yield obedience to authority.
For to attempt without the power to do,
Is but a poor significance of wisdom.

ANTIGONE.

No more will I exhort thee: no!—and if
Thou wouldst it now, it would not pleasure me
To have thee as a partner in the deed.
Be what it liketh thee to be, but I
Will bury him; and shall esteem it honour
To die in the attempt: dying for him,
Loving with one who loves me I shall lie,
After a holy deed of sin: the time
Of the world's claims upon me may not mate
With what the grave demands: for there my rest
Will be for everlasting! If it likes thee
Go on degrading all the Gods esteem!

ISMENE.

Nay *I* degrade no rite: but lack the skill
To contravene the edicts of the state.

ANTIGONE.

Then take thee that pretext: but I will go

χάσουσ' ἀδελφῇ φιλτάτῃ πορεύσομαι.

ΙΣΜΗΝΗ.

οἶμαι ταλαίνης, ὡς ὑπερδέδοικά σου.

ΑΝΤΙΓΟΝΗ.

μὴ τ' ἐμῷ προτάρβει· τὸν σὸν ἐξόρθου πότμον.

ΙΣΜΗΝΗ.

ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ
τοῦργον· κρυφῇ δὲ κεῖθε· σὺν δ' αὐτῷ ἐγώ. 85

ΑΝΤΙΓΟΝΗ.

οἶμαι· καταύδα. πολλὸν ἐχθίων ἔσει
σιγῶσ', εἰ μὴ πᾶσι κηρύξῃς τάδε.

ΙΣΜΗΝΗ.

θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.

ΑΝΤΙΓΟΝΗ.

ἀλλ' οἷδ' ἀρέσκουσ', οἷς μάλισθ' ἀδεῖν με χρή.

ΙΣΜΗΝΗ.

εἰ καὶ δυνήσει γ'· ἀλλ' ἀμηνάων ἐρᾷς. 90

ΑΝΤΙΓΟΝΗ.

οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.

ΙΣΜΗΝΗ.

ἀρχὴν δὲ θηρᾶν οὐ πρέπει τάμηχανα.

ΑΝΤΙΓΟΝΗ.

εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,
τ' ἐχθρᾷ δὲ τῷ θανόντι προσκείσει δίκη.
ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν 95
παθεῖν τὸ δεινὸν τοῦτο. πείσομαι γὰρ οὐ
τοσοῦτον οὐδὲν, ὥστε μὴ οὐ καλῶς θανεῖν.

⁸⁵ γρ. μή μου.

⁹⁵ γρ. ἐχθρά.

To heap a funeral mound for my dear brother.

ISMENE.

Ah me! unhappy! how I fear for thee.

ANTIGONE.

Fear not for me: set thine own fortunes right.

ISMENE.

At least to no man tell the deed beforehand,
But keep it hid: and I will hold my peace.

ANTIGONE.

Ha! speak it out to all: by far more hateful
To me will be thy silence than thy blabbing.

ISMENE.

Thy heart is hot upon a chilling business.

ANTIGONE.

I know I please whom most I ought to please.

ISMENE.

Aye: if thou couldst: thy wish transcends thy power.

ANTIGONE.

When that my power has failed, the attempt is o'er.

ISMENE.

But why pursue the impossible at all?

ANTIGONE.

Thus speaking, thou wilt but incur my hatred:
The dead too will regard thee as his foe.
Then suffer me, imprudent as I am,
To meet this menaced evil. Come what will,
It cannot take from me—a noble death!

ΙΣΜΗΝΗ.

ἀλλ', εἰ δοκεῖ σοι, στείχε' τοῦτο δ' ἴσθ', ὅτι
 αἶνον μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

Β. ΠΑΡΟΔΟΣ.

ΧΟΡΟΣ.

Ἄκτισ ἀελίου, τὸ ἀάλ- στροφὴ α'. 100
 λιστον ἑπταπύλῳ φανέν
 θήβα τῶν πρότερον φαίος,
 ἐφάνθη ποτ', ὦ χρυσέας
 ἀμέρας βλέφαρον,
 Διρκαίων ὑπὲρ ρέεθρων μολοῦσα, 105
 τὸν λεύκασπιν † Ἀργεῖον
 φῶτα βάντα πανσαγία,
 φνυγάδα πρόδρομον ὀξυτέρῳ
 κινήσασα χαλινῷ,

ὃν ἐφ' ἀμετέρῃ γᾶ Πολυνείκης, σύστημα α'. 110
 ἀρθεῖς νεικέων ἐξ ἀμφιλόγων,
 † ἤγειρεν· ὁ δ' εἰς γᾶν, αἰετὸς ὥς,
 ὀξέα κλάζων ὑπερέπτα,
 λευκῆς χιόνος πτέρυγι στεγανός,
 πολλῶν μεθ' ὅπλων, 115
 ξὶν θ' ἱπποκόμοις κορίθεσσι.

¹⁰⁰ γρ. Ἀργόθεν.

¹¹⁰ γρ. ὀξ. κλ. αἰετὸς εἰς γᾶν ὡς ὁ.

ISMENE.

Go, if thou art resolved : and know, I hold thee
Foolish indeed, but still a peerless friend !

*(Ismene returns to the palace : Antigone goes off on the right
by the Parascenia. The Chorus immediately enters the or-
chestra by the lower side entrance on the left.)*

II. PARODOS.

CHORUS.

STROPHE I.

BEAM of the sun, the fairest light
That ever shone on Theba, seven-gated !
At length thou comest, eye of golden day,
Careering o'er the fountain-streams of Dirke !
For thou, with bridle still more keenly shaken,
Hast urged to flight before the flying van
The Argive hero of the argent shield.
March as he might in garniture of mail.

(Anapestic Movement.)

Whom Polyneikes against our country,
Roused by the nicest of quarrels, had mustered,
And as an eagle terribly shrieking,
With a soaring swoop he alighted.
White as the snow were the pinions that clothed him !
Many his bucklers
And his helmets crested with horse-hair !

σταῖς δ' ὑπὲρ μελαέθρων. †φοναί τῶς ἀντιστ. ἀ.
 σαισιν ἀμφιχανῶν κύκλῳ gaping
λόγχαις ἐπτάπυλον στόμα, speatnen, ~~boats~~ 7 gates
 ἔβα, πρὶν ποθ' αἰμετέρων 120
 αἱμάτων γένυσιν
 πλησθῆναι τε, καὶ στεφάνωμα πύργων
πευκάενθ' Ἥφαιστον ἐλεῖν. μετὰ δ' εἶπε, αἰετὶ
 τοῖος ἀμφὶ νῶτ' ἐτάθη
 πάταγος Ἄρεος, ἀντιπάλῳ 125
 δυσχείρωμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους ^{breasts} ἀντισύστ. ἀ.
ὑπερχαίρει καὶ σφας εἰσίδων ^{utely hat, seeing}
 πολλῷ ρεύματι προσνισσομένους ^{coming}
 χρυσοῦ, * καναχῇ θ' * ὑπερόπλους, ^{clanging} 130 ^{airship not}
^{boats} παλτῷ ρίπτει πυρὶ, βαλβίδων ^{throws, footrest}
 ἐπ' ἄκρων ἦδη
 νίκην ὀρμῶντ' ἀλαλάζει. ^{setting out, premium}

ἀντίτυπα δ' ἐπὶ γὰρ πέσε τανταλωθεῖς ^{fell, sawing down} στροφῇ β'.
πυρφόρος, ὅς τότε μακρομένα ξύν ὀρμᾷ ^{insane, 135}
βακχεύων ἐπέπνει
ρίπαις ἐχθίστων ἀνέμων. ^{blasts, winds}
 εἶχε δ' ἄλλα τὰ μὲν,
 † ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων
 μέγας Ἄρης
 δεξιόσειρος. 140

¹²⁷ γρ. φορῖαισιν.

¹²⁸ γρ. καναχῆς ὑπερωπτίας.

¹²⁹ γρ. τὰ μὲν ἄλλα, τὰ δ' ἐπ'.

ANTISTROPHE I.

And having taken his stand above our roofs,
 Ravening with spears eager for death
 Around the outlets of the seven portals,
 Away he went before his jaws were glutted
 With Theban blood,
 Before the flame of torches
 Had caught our circling coronet of towers
 Such and so loud the Martial clatter
 Which pealed about him as he fled—
 No easy task to grapple with it!
 The Dragon was his match in war.

(Anapestic Movement.)

Zeus exceedingly hateth the boastings of
 Misproud language: and soon as he saw them,
 In a swollen torrent of gold advancing,
 And proud in the rattle of armour,
 Forth flew his brandisht bolt at the foe, who,
 Scaling our ramparts,
 Was beginning the psan of conquest.

STROPHE II.

Thrown from our walls against the solid earth,
 Torch in hand, he fell,
 Who then with frantic impulse raging
 Hurtled in angry hurricanes against us.)
 So went the war with him!
 Elsewhere great Ares others
 Roughly entreated, on the right
 Our tug of battle aiding.

ἑπτὰ λοχαγοὶ γὰρ ἐφ' ἑπτὰ πύλαις συστημα. β'.
 ταχθέντες ἴσοι πρὸς ἴσους, ἔλιπον
 Ζηνὶ τροπαίῃ πάγχαλκα τέλη·
 πλὴν τοῖν στρυγεροῖν, ὧ πατρὸς ἐνὸς
 μητρός τε μιᾶς φύντε, καθ' αὐτοῖν 145
 διακρατεῖς λόγχας στήσαντ', ἔχετον
 κοινοῦ θανάτου μέρος ἄμφω.

ἀλλὰ γὰρ ὁ μεγαλῶνυμος ἦλθε Νίκῃ ἀντ. β'.
 τῇ πολυαρμάτῃ ἀντιχαρεῖσα Θήβῃ,
 ἐκ μὲν δὴ πολέμων 150
 τῶν νῦν θέσθε λησμοσύνῃν,
 θεῶν δὲ ναοὺς χοροῖς
 παννυχίοις πάντας ἐπέλθωμεν· ὁ Θήβας δ' ἐλελίχθων
 † Βαίχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας ἀντισύστ. β'. 155
 Κρέων ὁ Μενοικέως [† νέον εἰληχῶς
 ἀρχήν,] νεοχμὸς νεαραῖσι θεῶν
 ἐπὶ συντυχίαις χωρεῖ, τίνα δὲ
 μῆτιν ἐρέσσω, ὅτι σύγκλητον
 τήνδε γερόντων προὔθετο λέσχην, 160
 κοινῷ κηρύγματι πέμψας;

¹⁵⁴ γρ. Βακχεῖος.

¹⁵⁵ γρ. Κρ. ὁ Μ. νεοχμὸς κ.τ.λ.,

(Anapestic Movement.)

For soven at seven portals contending,
Chief against chief, each left to his foeman
His armour of bronze as a trophy for Zeus,
Save those two implacable brothers, who
Born of one father and mother, with lances
Equal in victory, foined till they shared
In the fratricide's portion together.

ANTISTROPHE II.

But now that Victory of mighty name
Has come to Theba, rich in cars, with joyous cheer,
Forgot the wars that now no longer rage,
And seek we all the temples of the Gods,
With choirs that last the live-long night,
And be the shaker of the Theban land,—
Bacchus,—our dance's leader!

(Anapestic Movement.)

Lo he approaches—the King of our country,
Kreon, the son of Menœkeus; [the vacant
Throne he ascended e'en now, and] his rule is
New as the fates which the Gods have provided.
What counsel revolving summons he hore
This Senate to list to his words,—each elder
By the voice of the herald convening?

(While this movement is singing Kreon enters from the middle door with a long train of attendants, and having taken his seat on the throne, addresses the Chorus.)

Γ. ΕΠΕΙΣΟΔΙΟΝ ΠΡΩΤΟΝ.

ΚΡΕΩΝ.

ἌΝΔΡΕΣ, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ,
 πολλῇ σάλῃ σείσαντες, ὥρθωσαν πάλιν·
 ὑμᾶς δ' ἐγὼ πομποῖτιν ἐκ πάντων δίχα
 ἔστειλ' ἰκέσθαι· τοῦτο μὲν, τὰ Λαίου 165
 σέβοντας εἰδὼς εὐ θρόνων αἰεὶ κρίτη·
 τοῦτ' αὖθις, ἡνίκ' Οἰδίπους ὥρθου πόλιν,
 καπεὶ διώλετ', ἀμφὶ τοὺς κείνων ἔτι
 παῖδας μένοντας ἐμπέδοις φρονήμασιν.
 ὅτ' οὖν ἐκείνοι πρὸς διπλῆς μοίρας μίαν 170
 καθ' ἡμέραν ὤλοντο, παῖσαντές τε καὶ
 πληγέντες αὐτόχειρι σὺν μιάσματι,
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω
 γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ,
 ἐμοὶ γάρ, ὅστις πῦσαν εὐθύνων πόλιν,
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,
 ἀλλ' ἐκ φόβου του γλῶσσαν † ἐγκλήσας ἔχει, 180
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρῶν αἰεὶ,
 οὗτ' ἂν σιωπήσαιμι τὴν αἴτην ὀρῶν 185
 στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,
 οὗτ' ἂν φίλον ποτ' ἄνδρα δυσμενῇ χθορὸς
 θεῖμην ἐμαντῇ, τοῦτο γιγνώσκων, ὅτι

III. FIRST EPISODE.

KREON.

SIRS, for the vessel of the state, the Gods
Had tossed us in a stormy surge, and now
Have righted us again and made us safe.
But you by messengers have I speeded here
To secret council; first, because I knew
How well ye ever held in reverence
The enthroned power of Laius; then again,
While Œdipus maintained the city's weal,
And after he was gone, ye still continued
Good subjects to the children of that house.
Well: now that they by a twin fate have fallen
On one day, each the smiter and the stricken,
Stained with the fratricide's blood-guiltiness,
I all that power, I that throne possess,
On claims of nearest kindred to the dead.
There is no man whose soul and will and meaning
Stand forth as outward things for all to see,
Till he has shown himself by practice versed
In ruling under law and making laws.
As to myself—it is and was of old
My fixed belief, that he is vile indeed
Who when the general state his guidance claims
Dares not adhere to wisest policy,
But keeps his tongue locked up for fear of somewhat.
Him too I reckon nowhere who esteems
A private friend more than his father-land.
For I,—may Zeus who ever seeth all things
Witness my words,—I would not hold my peace,
If, as the price of my peculiar safety,
I saw my citizens unwittingly
Exposed to onslaught from the public mischief;
Nor would I er count among my friends
My country's enemy: for well I know,

ἥδ' ἐστὶν ἡ σώζουσα, καὶ ταύτης ἐπὶ
 πλείοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190
 τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὖξω πόλιν,
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω
 ἀστοῖσι, παίδων τῶν ἀπ' Οἰδίπου πέρι.
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμυχῶν
 ὅλῳλε τῆσδε, πάντ' ἀριστεύσας †δύρει, 195
 τάφῳ τε κρύψαι, καὶ τὰ πάντ' ἐφαγνίσαι,
 ἃ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς.
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,
 ὃς γῆν πατρῶαν καὶ θεοὺς τοὺς ἐγγενεῖς,
 φυγὰς κατελθὼν, ἠθέλησε μὲν πυρὶ 200
 πρῆσαι κατὰκρας, ἠθέλησε δ' αἵματος
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,
 τοῦτον πόλει τῇδ' †ἐκκεκήρυκται τάφῳ
 μήτε κτερίζειν, μήτε κωκυσαί τινα,
 ἔῃν δ' ἄθραπτον καὶ πρὸς οἰωνῶν δέμας 205
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.
 τοιοῦδ' ἐμὸν φρόνημα· κούποτ' ἐκ γ' ἐμοῦ
 τιμὴν προέξουσ' οἱ κακοὶ τῶν ἐνδίκων.
 ἀλλ' ὅστις εὖρους τῆδε τῇ πόλει, θανὼν
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται. 210

ΝΟΡΟΣ.

ἡμεῖς τὴν πόλιν
 σοὶ ταυτ' ἀρέσκει, καὶ Μενοικέως Κρέον,
 τὸν τῆδε δύσνουν, καὶ τὸν εὐμενῇ πόλει.
 νόμφ δὲ χρῆσθαι *πανταχοῦ †πάρεστί σοι,
 καὶ τῶν θανόντων, χάποσοι ζῶμεν, πέρι.

190 γρ. δορί.

200 γρ. ἐκκεκηρύχθαι.

210 γρ. παντὶ πού τ' ἐνεστί.

She is the bark that brings us safe to port;
 Sailing in her unswayed by sidelong gales
 We make the only friends we ought to make.
 By laws like these I seek this city's welfare.
 And now the herald's voice by my command,
 In words akin to these, has told the people
 My will about the sons of Œdipus.
 For Eteokles, who as this city's champion
 Bore off the meed of prowess with his spear
 And fell for us,—not burial alone,
 But every after-ordinance which soothes
 The parted souls of the heroic dead.
 Now for the other brother—Polyneikes—
 Who, as a runagate returning home,
 Wished in the flames to burn to nothingness
 His father-land and tutelary gods,
 Who wished to glut himself with kindred blood,
 Or lead away the living as his bondmen,—
 For him the herald's voice forbids this city
 To pay or funeral rites or lamentations,
 But sternly orders that his body lie
 Unsepulchred and devoured by birds and dogs—
 A most unsightly spectacle to view.
 Such is my will.—
 And if it rests with me, the base shall never
 Forestall the rightful honours of the righteous.
 But whoso loves this city, both in death
 And life shall be alike esteemed by me.

CHORUS.

We hear thy will, Kreon, Menœceus' son,
 Upon this city's foeman and her friend.
 It rests with thee to ^{see that} give the law ^{to} full play,
 As for the dead, so for us all who live.

ΚΡΕΩΝ.

ὡς ἂν σκοποί νυν ἦτε τῶν εἰρημένων.

215

ΧΟΡΟΣ.

νεωτέρῳ τῇ τοῦτο βαστάζειν πρόθει.

ΚΡΕΩΝ.

ἀλλ' εἰς' ἔτυμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟΡΟΣ.

τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡΕΩΝ.

τὸ μὴ πεχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟΡΟΣ.

οὐκ ἔστιν οὕτω μῶρος, ὅς θανεῖν ἐράῳ.

220

ΚΡΕΩΝ.

καὶ μὴν ὁ μισθός γ' οὗτος. ἀλλ' ὑπ' ἐλπίδων
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

ΦΥΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο
δύσπνους ἰκάνω κοῦφον ἐξάρας πόδα.
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,
οἷσις κυκλῶν ἐμαυτὸν εἰς ἀναστροφὴν.

225

ψυχὴ γὰρ ἠῦδα πολλά μοι μυθουμένη
τάλας, τί χωρεῖς, οἱ μολῶν δώσεις δίκην;

τλήμων, μενεῖς αὖ; καὶ τίδ' εἴσεται Κρέων

ἄλλον παρ' ἀνδρῶν, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; — 230

ISMENE.

Go, if thou art resolved : and know, I hold thee
Foolish indeed, but still a peerless friend !

*(Ismene returns to the palace : Antigone goes off on the right
by the Parascenia. The Chorus immediately enters the or-
chestra by the lower side entrance on the left.)*

II. PARODOS.

CHORUS.

STROPHE I.

BEAM of the sun, the fairest light
That ever shone on Theba, seven-gated !
At length thou comest, eye of golden day,
Careering o'er the fountain-streams of Dirke !
For thou, with bridle still more keenly shaken,
Hast urged to flight before the flying van
The Argive hero of the argent shield.
March as he might in garniture of mail.

(Anapestic Movement.)

Whom Polyneikes against our country,
Roused by the nicest of quarrels, had mustered,
And as an eagle terribly shrieking,
With a soaring swoop he alighted.
White as the snow were the pinions that clothed him !
Many his bucklers
And his helmets crested with horse-hair !

στὰς δ' ὑπὲρ μελάρων, †φονῶ τοὺς ἀντιστ. α.
 σαισιν ἀμφιγανῶν κύκλῳ gaping
λόγχαις ἐπτάπυλον στόμα, speaketh, boasts †-gates
 ἔβα, πρὶν ποθ' ἀμετέρων 120
 αἱμάτων γένυσιν
 πλησθῆναί τε, καὶ στεφάνωμα πύργων
πενκάενθ' Ἥφαιστον ἐλεῖν. καὶ θύειν, caught
 τοῖος ἀμφὶ νῶτ' ἐτάθη
 πάταγος Ἄρεος, ἀντιπάλῳ 125
 δυσχείρωμα δράκοντι.

Ζεὺς γὰρ μεγάλης γλώσσης κόμπους boasts ἀντισύστ. α.
ὑπερεχθαίρει καὶ σφας ἐσιδῶν utkei hae, seeing
 πολλῷ ρέυματι προσσισσομένους coming
 χρυσοῦ, * καναχῇ θ' * ὑπερόπλους, clanging 130 αἰσθησά
~~βρονταῖς~~ παλῶ ρίπτει πυρὶ, βαλβίδων flashes, footrest
 ἐπ' ἄκρων ἤδη
 νίκην ὀρμῶντ' ἀλαλάξαι. setting out, preëm

-rel, saying den
 ἀντίτυπα δ' ἐπὶ γὰρ πίεσε τανταλωθεῖς στροφῇ β'.
 πυρφόρος, ὅς τότε μαιομένα ξύν ὀρμῇ insane, 135
 βακχεύων ἐπέπνει
ρίπαις ἐχθίστων ἀνέμων. blasts, waves
 εἶχε δ' ἄλλῃ τὰ μὲν,
 † ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων
 μέγας Ἄρης
 δεξιόσειρος. 140

¹¹⁷ γρ. φονίαισιν.

¹²⁰ γρ. καναχῆς ὑπεροπτίας.

¹²⁵ γρ. τὰ μὲν ἄλλα, τὰ δ' ἐπ'.

then wilt thou escape the penalty?" While thus my mind revolved, the speed I made was tardy in its swiftness: and so a short road is made long. Well; at last coming hither to thee carried the day; and though thou mayest think my words naught, I yet will speak. For here come I, with gripping hold fast clinging to the hope, that I can but suffer what my fate demands.

KREON.

What grounds hast thou for this despondency?

SENTINEL.

I fain would tell thee first about myself.
The deed I neither did nor saw the doer:
Nor were it just that I should come to mischief.

KREON.

Whate'er the matter is, thou feigest well,
And mak'st a hedge all round thee. And 'tis clear
'Tis something disagreeable to hear.

SENTINEL.

True: threats of danger needs must give us pause.

KREON.

Well: speak at once, and take thyself away.

SENTINEL.

At once I tell thee. Some one has just now
Entombed the body and is gone; that is,
He has sprinkled thirsty dust over the corpse
And done what else religious fear requires.

KREON.

How sayest thou?—

What man is he who dared to do this deed?

SENTINEL.

I know not, I: for there was neither blow
Of any mattock, nor the earth thrown up

push open

καὶ χέρσος, ἀρρῶξ οὐδ' ἐπημαξευμένη
τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.
ὕπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπός
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.
ὁ μὲν γὰρ ἰφάνιστο, τυμβήρης μὲν οὐ, 255
λεπτὴ δ', ἄγος φεύγοντος ὥς, ἐπὶν κόνις.
σημεῖα δ' οὔτε θηρὺς, οὔτε του κυνῶν
ἐλθόντος, οὐ σπύσαντος ἐξεφαίνετο.
λύγαι δ' ἐν ἀλλήλοισιν ἐρρύθουν κακοί,
φύλαξ ἐλέγχων φύλακα· καὶ ἐγίγνετο 260
πληγὴ τελευτῶς, οὐδ' ὁ κωλύσων παρῆν.
εἰς γὰρ τις ἦν ἕκαστος οὔξειργασμένος,
κουνδεῖς ἐταργῆς, ἀλλ' ἔφευγε μὴ εἰδέναι.
ἡμεν δ' ἑτοιμοὶ καὶ μύδρους αἶρειν χεροῖν,
καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν, 265
τὸ μῆτε δρᾶσαι, μῆτε τῇ ξυνειδέναι
τὸ πρᾶγμα βουλευσάντι, μῆτ' εἰργασμένην.
τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,
λέγει τις εἰς, ὡς πάντας ἐς πέδον κᾶρα
νεῦσαι φόβῳ προὔτρεψεν. οὐ γὰρ εἴχομεν 270
οὔτ' ἀντιφωνεῖν, οὔθ' ὕπως δρῶντες καλῶς
πράξαμεν. ἦν δ' ὁ μῦθος, ὡς ἀνοιστέον
σοὶ τούργον εἴη τοῦτο, κοῦχί κρυπτέον.
καὶ ταῦτ' ἐνίκα, καὶ μὲ τὸν δυσδαίμονα
πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν. 275
πάρεμι δ' ἄκων οὐχ ἐκρούσιν, οἶδ' ὅτι.
στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

ΧΟΡΟΣ.

ἄναξ, ἐμοὶ τοι, μὴ τι καὶ θεήλατον
τούργον τόδ', ἢ ξύννοια βουλεύει πάλαι.

αἰ γρ. τὸ μῆ.

By shovelling: but the ground was hard and dry:
Unbroken and untracked by rut of wheels;
And he who worked had left no trace behind him.
When the first day-watch pointed to the deed,
On all fell wonder mixed with pain. For he
Was out of sight—not closed within a tomb,
But lightly over-heapt with sprinkled dust,
As when some passer-by will shun the curse.
Nor were there outward signs that beast or dog
Had come and torn him. Thereupon among us
The bandied threat sped up and 'down; each guard
Accused his fellow; and at last it seemed
That blows would come; nor was the make-peace by.
For each man stood indicted of the deed,
And no man was convicted, but the plea
Was ignorance of the facts. And ready were we
The glowing steel to handle, and to walk
Through fire, or swear us by the Gods that we
Had neither done the deed nor had consented
To either him who planned or him who did it.
But when with all our probes we got no farther,
There spoke out some one, and his words were such
That to the ground we bowed our heads in fear.
For we had neither skill to say him nay,
Nor knew we doing what we should do well.
His counsel was—to tell the whole to thee,
And not to mask it from thee. This prevailed,
And then the lot condemns me, hapless wight,
To get this piece of luck. So here I come,
Unwilling to the unwilling well I wot:
For no one loves the bearer of bad tidings.

CHORUS.

To me, O King, the thought is present ever—
This was some dispensation from the Gods.

ΚΡΕΩΝ.

παῦσαι, πρὶν ὀργῆς †καὶ με μεστῶσαι, λέγων, 280
 μὴ φευρεθῆς ἄνους τε καὶ γέρων ἅμα.
 λέγεις γὰρ οὐκ ἀνεκτὰ, δαίμονας λέγων
 πρόνοιαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.
 πότερον ὑπερτιμῶντες ὡς εὐεργέτην
 ἔκρυπτον αὐτὸν, ὅστις ἀμφικίονις 285
 ναοὺς πυρώσων ἦλθε κῆναθήματα,
 καὶ γῆν ἐκείνων καὶ νόμους διυσκεδῶν;
 ἢ τοὺς κακοὺς τιμῶντας εἰσορᾷς θεοὺς;
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως
 ἄνδρες μόλις φέροντες ἐρρύθουν ἐμοί, 290
 κρυφῇ κᾶρα σείοντες· οὐδ' ὑπὸ ζυγῷ
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.
 ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.
 οὐδὲν γὰρ ἀνθρώποισιν, οἷον ἄργυρος,
 κακὸν νόμισμ' ἐβλάσπε. τοῦτο καὶ πόλεις 295
 πορθεῖ, τὸδ' ἄνδρας ἐξανίστησιν δύμων·
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας
 χρηστὰς πρὸς αἰσχρὰ πράγμαθ' ἵστασθαι βροτιῶν·
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν, 300
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.
 ἀλλ' εἵπερ ἴσχει Ζεὺς ἐτ' ἐξ ἐμοῦ σέβας,
 εὐ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305

290 γρ. καμέ.

ἐναντίμι
(αἰσχροῦ)

πορθεῖ 290

αἰσίστ
βλαστώ

KREON.

Hold, ere your words fill me with very rage,
Nor prove yourself foolish at once and old.
Not to be borne the words thou say'st in saying
That Gods keep watchful heed for this vile corpse.
What! was it then because his benefactions
Had won their high esteem—was it for this
They sought to bury *him* who came to burn
Their pillar-girded temples and their treasures,—
To scatter to the winds their land and laws!
Or is it thy experience that the Gods
Honour the base? No! ~~That was not the cause;~~
But these enactments from the first misliking,
Some of our townsmen murmured against *me*,
Shaking their heads in silence, and they kept not
Their necks in equal poise beneath the yoke
So as to meet my favour. Well I know
These with their bribes have won the sentinels
To perpetrate this deed. For there is nothing,
Of all the coinage current in the world,
So base as silver. This it is, nought else,
That sacks the city; this it is, nought else,
That parts the goodman from his hearth and home;
This too ~~unteaches~~ and perverts the minds
Of upright mortals, till they take their post
Upon the side of ignominious actions;
This points the way of knavery to mankind,
And finds a school for every deed of sin.
Yet they whom pelf has prompted to this work
At length have all secured their punishment.
Nay more, if Zeus upholds my sovran awe,
Be well assured, and with an oath I say it,

εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου
 εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,
 οὐχ ὑμῖν Ἰλίδης μῦθος ἀρκέσει, πρὶν ἂν
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,
 310 ἴν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον,
 τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθῃθ', ὅτι
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.
 ἐκ τῶν γὰρ αἰσχυρῶν λημμάτων τοὺς πλείονας
 αἰτωμένους ἴδοις ἂν ἡ σεσωσμένους.

ΦΥΛΛΞ.

εἰπεῖν τι δώσεις, ἡ στραφεῖς οὕτως ἴω; 315

ΚΡΕΩΝ.

οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

ΦΥΛΛΞ.

ἐν τοῖσιν ὥσιν, ἡ 'πὶ τῇ ψυχῇ δάκνει;

ΚΡΕΩΝ.

τί δὲ ρυθμίζεις τὴν ἐμὴν λύπην ὕπου;

ΦΥΛΛΞ.

ὁ δρῶν σ' ἀνῆλ τὰς φρένας, τὰ δ' ὥτ' ἐγώ.

ΚΡΕΩΝ.

οἶμ', ὡς † ἄλλημα δῆλον ἐκπεφυκὸς εἶ. 320

ΦΥΛΛΞ.

οὐκὸν τό † γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

ΦΥΛΛΞ.

φεῦ·

ἡ δεινὸν ᾧ δοκεῖ γε καὶ ψευδῇ δοκεῖν.

²⁰⁰ γρ. λαίημα.

²⁰¹ γρ. τὸδ'.

Unless ye find and openly produce
 Before my eyes the man whose very hands
 Performed these obsequies, your death alone
 Shall not suffice, until, hung up alive,
 Ye have denounced the insolent offender.
 To the end that, knowing whence to get your gains,
 Ye may pursue your filching, till ye learn
 That love of self must somewhere find its limit;
 For by degrading lucro thou mayest see
 More men get mischief than security.

SENTINEL.

Wilt let me speak, or must I go at once?

KREON.

Know'st not that even now thy words offend?

SENTINEL.

Where is the pinch? i' th' ears or in the soul?

KREON.

Why mark the boundary line of my displeasure?

SENTINEL.

The doer plagues thy heart; I, but thine ears.

KREON.

Oh! it is clear thou art a coxcomb born.

SENTINEL.

It may be so; but not who did this deed.

KREON.

Thou didst it, man, selling thy soul for silver.

SENTINEL.

Alas!

'Tis sad when one thinks good to think a lie.

SOPH. ANT.

D

ΚΡΕΩΝ.

κόμψενε νῦν τὴν δόξαν· εἰ δὲ ταῦτα μὴ
 φανεῖτέ μοι τοὺς δρῶντας, ἐξερεῖθ', ὅτι 325
 τὰ †δειλὰ κέρδη πημονὰς ἐργάζεται.

ΦΥΛΑΞ.

ἀλλ' εὐρεθείη μὲν μάλιστα· εἴαν δέ τοι
 ληφθῇ τε καὶ μὴ, τοῦτο γὰρ τύχη κρινεῖ,
 οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με.
 καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς 330
 σωθεῖς, ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

Δ. ΣΤΑΣΙΜΟΝ ΠΡΩΤΟΝ.

ΧΟΡΟΣ.

ΠΟΛΛΑ τὰ δεινὰ, κούδ' ἐν ἄν- στρυφή ἰ.
 θρώπου ῥεινότερον πέλει.
 τοῦτο καὶ πολιοῦ πέραν
 πόντου χειμερίῳ νότῃ 335
 χωρεῖ, περιβρυχίοισιν
 περῶν ἐπ' οἷδμασιν,
 θεῶν τε τὰν ὑπερτάταν, Γῆν
 ἄφθιτον, ἀκαμάταν ἀποτρύεται
 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, 340
 ἱπκείῃ γένει πολεῦων.

†κουφονόων τε φύλον ὀρ- ἀντιστ. ἰ.
 νίθων ἀμφιβαλὼν ἄγει,

ἢ γρ. δεινὰ.

ἢ γρ. κουφονοων.

KREON.

Prate as thou wilt on *thinking*, but unless
 Ye point me out the doers, ye shall say
 That sneaking profits only purchase pain.

SENTINEL.

Nay, by all means I would the man were known :
 Be he caught or not, for luck will settle this,
 Thou wilt not see *me* coming here again.
 E'en now preserved beyond my hope and thought,
 I owe a debt of gratitude to heaven.

IV. FIRST STASIMON.

CHORUS.

STROPHE I.

MANY the things that mighty be,
 And nought is mightier than—MAN.
 For he can cross the foaming ocean,
 What time the stormy South is blowing,
 Steering amid the mantling waves that roar around him.
 —And for his uses he wearieth
 Earth, the highest Deity,
 The immortal, the untiring one,
 As year by year the ploughs are drawn
 Up and down the furrow'd field,
 To and fro his harness'd teams—
 The seed of horses—driving.

ANTISTROPHE I.

Man, full of ingenuity,
 Entraps in folds of woven meshes
 And leads away the tribe
 Of flighty-purpos'd birds,

καὶ θηρῶν ἀγρίων ἔθνη,
 πόντου τ' εἰναλίαν φύσιν
 σπείραισι δικτυοκλώστοις,
 περιφραδῆς ἀνὴρ·

345

κρατεῖ δὲ μηχαναῖς ἀγραύλου

θηρὸς ὄρεσσιβάτα, λασιαύχενά θ'
 ἵππον † ὀχμαῖζεται ἀμφὶ λόφον† ζυγῶν
 οὐρειὸν τ' ἀδμήτα ταῦρον.

350

καὶ φθέγμα καὶ ἠνεμόεν φρό-
 νημα καὶ ἀστυνόμους ὀρ-
 γὰς ἐδιδάξατο καὶ δυσαύλων
 πάγων † ὑπαίθρεια καὶ
 δύσομβρα φεύγειν βέλη.

στροφὴ β'.

355

παντοπόρος,
 ἄπορον ἐπ' οὐδὲν ἔρχεται
 τὸ μέλλον· Ἄϊδα μόνον
 φεῦξιν οὐκ ἐπάξεται·
 νόσων δ' ἀμηχάνων φυγὰς
 ξυμπέφρασται.

360

σοφὸν τι τὸ μηχανόεν τέχ-
 νας ὑπὲρ ἐλπίδ' ἔχων, ποτὲ.

ἀντιστ. β'.

μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἔρπει·
 νόμους † γεραίρων χθονὸς
 θεῶν τ' ἐνορκον δίκαν,
 ὑψίπολις·

365

³⁴⁴ γρ. ἄξεται ἀμφίλοπον ζυγόν.

(³⁴⁵) γρ. αἶθρια.

³⁴⁶ γρ. παρείρων.

And the kindreds of wild beasts,
And the ocean brood, whose home is in the waters.
With wiles he tames
The mountain-beast that roams the moor:
And fastens, yoking him about the neck,
The long-maned steed and stubborn mountain-bull.

STROPHE II.

Language, and lofty thought,
And dispositions meet for order'd cities,
These he hath taught himself;—and how to shun
The shafts of comfortless winter,—
Both those which smite when the sky is clear,
And those which fall in showers;—
With plans for all things,
Planless in nothing, meets he the future!
Of death alone the avoidance
No foreign aid will bring.
But from disease, that sports with skill,
He hath gotten him means of fleeing.

ANTISTROPHE II.

Wise in his craft of art
Beyond the bounds of expectation,
The while to good he goes, the while to evil.
Honouring his country's laws and heaven's oath-
bound right.
High is he in the state!

ἄπολις ὅτην τὸ μὴ καλὸν
 ξύνεστι· τόλμας χάριν 370
 μήτ' ἐμοὶ παρέστιος
 γένοιτο, μήτ' ἴσον φρονῶν,
 ὅς τὰδ' ἔρδει.

εἰς δαιμόνιον τέρας ἀμφινόῳ (σύστημα).
 τοῦδε. πῶς εἰδὼς ἀντιλογήσω 375
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;
 ὦ δύστηνος,
 καὶ δυστήνου πατρὸς Οἰδιπόδα,
 τί ποτ'; οὐ δὴ που σέ γ' ἀπιστοῦσαν
 τοῖς βασιλείοις ἀπάγουσι νόμοις, 380
 καὶ ἐν ἀφροσύνῃ καθελόντες;

Ε. ΕΠΕΙΣΟΔΙΟΝ ΔΕΥΤΕΡΟΝ.

ΦΥΛΛΞ.

Ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔξιμγασμένη.
 τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

ΧΟΡΟΣ.

ὃδ' ἐκ δόμων ἄψορρος εἰς δέον περᾶ.

ΚΡΕΩΝ.

τί δ' ἔστι; ποῖα ξύμμετρος προῦβην τύχη; 385

ΦΥΛΛΞ.

ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.

ἢ γρ. ἄγονσιν.

But cityless is he with whom inherent baseness dwells;
 When boldness dares so much,
 No seat by me at festive hearth,
 No seat by me in seat or party,
 For him that sinneth!

(Sentinel re-enters with Antigone, guarded.)

CHORUS.

(Anapestic Movement.)

Gazing with doubt and wonder I look on this
 Strangest of sights! how dare I belie my
 Knowledge that this is the maid Antigone!
 Hapless princess!
 Child of a hapless sire, Œdipodes!
 Tell us—ah surely they are not bringing thee
 Hither, defiant of royal commandments,
 In the act of foolishness taken!

V. SECOND EPISODE.

SENTINEL.

'Tis she who did the deed. We took her paying
 The funeral obsequies. But where is Kreon?

CHORUS.

See, in good time, he cometh forth again.

(Enter Kreon.)

KREON.

What hap holds sortance with my coming forth?

SENTINEL.

My liege, a man should never swear he will not;

ψεύδει γὰρ ἢ πίνοια τὴν γνώμην· ἐπεὶ
 σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγὼ,
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε.
 ἀλλ', ἢ γὰρ ἐκτός καὶ παρ' ἐλπίδας χαρὰ 390
 ἔοικεν ἄλλη μῆκος οὐδὲν ἡδονῇ,
 ἤκω, δι' ὅρκων καίπερ ὦν ἀπώμοτος,
 κόρην ἄγων τήνδ', ἣ καθευρέθη τάφον
 κοσμουῖσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,
 ἀλλ' ἔστ' ἐμὸν θούρμαιον, οὐκ ἄλλον, τόδε. 395
 καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν,
 καὶ κρίνε καζέλεγχ'· ἐγὼ δ' εὐλεύθερος
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν.

ΚΡΕΩΝ.

ἄγεις δὲ τήνδε τῇ τρόπῳ πόθεν λαβὼν;

ΦΥΛΑΞ.

αὕτη τὸν ἀνδρ' ἔθαπτε. πάντ' ἐπίστασαι. 400

ΚΡΕΩΝ.

ἦ καὶ ξυνίης καὶ λέγεις ὀρθῶς ἃ φῆς;

ΦΥΛΑΞ.

ταύτην γ' ἴδων θάπτουσαν ὃν σὺ τὸν νεκρὸν
 ἀπείκας. ἄρ' ἐνόηλα καὶ σαφῇ λέγω;

ΚΡΕΩΝ.

καὶ πῶς ὀμᾶται, καπὶληπτος † ἤρέθη;

ΦΥΛΑΞ.

τοιούτων ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν, 405
 πρὸς σοῦ τὰ δειν' ἐκεῖν' ἐπηπειλημένοι,
 πᾶσαν κόνιν σήραντες, ἣ κατεῖχε τὸν

^{αα} γρ. ἴδον.

^{αα} γρ. εὐρέθη.

For second thoughts belie the intention. Thus,
When that thy storm of threats had greeted me,
I boldly said my coming here again
Would, if I came at all, be long and slow.
But still in spite of oaths behold me here—
For joy, which hopes surprises and transcends,
Is like no other pleasure in extent—
Bringing this maid, who was detected paying
The funeral honours: here no lot was drawn,
But this is mine, none other's lucky find.
And now, my liege, just take her as it likes thee,
And test and question: right it is that I
Should be well quit and free from all these troubles.

KREON.

Whence and how taken bringest thou this damsel?

SENTINEL.

She tried to bury *him*—thou knowest all.

KREON.

Dost understand and speak'st thy words discreetly?

SENTINEL.

Yes, for I saw her burying the corpse
By thee denounced. Are my words plain and clear?

KREON.

How was she seen and taken in the fact?

SENTINEL.

The circumstance was thus. When we returned,
Urged by such fearful menaces from thee,
We swept clean off the dust which covered him,

νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ,
 καθήμεθ' ἄκρων ἐκ πάγων ὑπὴνευοι,
 ὅσμην ἀπ' αὐτοῦ μὴ βάλοι, πεφηνγότες. 410
 ἐγερτὶ κινῶν ἀνδρ' ἀνὴρ ἐπιρρόθοις
 κακοῖσιν, εἴ τις τοῦδ' ἀφειδήσοι πόνον.
 χρόνον τάς ἦν τοσοῦτον, ἐς τ' ἐν αἰθέρι
 μέσφ' κατέστη λαμπρὸς ἡλίου κύκλος,
 καὶ καὺμ' ἔθαλπε· καὶ τότε' ἐξαίφνης χθονὸς 415
 τυφλῶς αἰείρας σκηπτὸν, οὐράνιον ἄχος,
 πῖμπλησι πεδῖον, πῶσαν αἰκίζων φόβην
 ὕλης πεδιάδος· ἐν δ' ἐμεστώθη μέγας
 αἰθήρ· μύσαντες δ' εἴχομεν θεῖαν νόσον.
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ, 420
 ἢ παῖς ὁράται, κἀνακῶκνυε πικρᾶς
 ὄρνιθος ὅξυν φθόγγον, ὡς ὅταν κενῆς
 εὐνῆς νεοσσῶν ὀρφαῶν βλέψῃ λέχος·
 οὕτω δὲ χαῦτη, ψιλὸν ὡς ὁρᾷ νέκυν,
 γόοισιν ἐξψμῶξεν, ἐκ δ' ἀρὰς κακὰς 425
 ἡρᾶτο τοῖσι τοῦργον ἐξειργασμένοις.
 καὶ χερσὶν εὐθύς διψίαν φέρει κόνιν,
 ἐκ τ' εὐκροτήτου χαλκίας ἄρδην πρόχον
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει. =
 χήμεῖς ἰδόντες ἰέμεσθα, σὺν δέ νιν 430
 θηρώμεθ' εὐθύς οὐδὲν ἐκπεπληγμένην·
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν
 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο
 † ἅμ' ἡδέως ἔμοιγε κάλγεινῶς ἕμα.
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφηνγενάει, 435
 ἥϊστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν,

And baring thoroughly the clammy corpse,
We sat so far beneath the hill-top that
The wind blew o'er our heads, lest peradventure
Some evil odour from the corpse should reach us,
And each man stirred his fellow, rousing him
With banded threats, if any, carelessly,
This work neglected. So it was until
The sun's refulgent orb stood now midway
In the clear sky, and the heat began to burn.
Then suddenly a rushing mighty wind
Raised from the ground a circling cloud of dust,
A heaven-sent trouble! and it filled the plain,
Marring with ugly rack the tress-like foliage
Of all the olive-groves that fringed the meadow;
And e'en the lofty sky was choked with it.
With eyes set fast, we bore this god-sent plague;
And when at length it cleared away, this damsel
Was straightway seen. In loud and treble tones
She lifted up her voice, like some sad bird
Which finds her young torn from her emptied nest.
So she, when she beheld the corpse uncovered,
With groans bewailed herself, and bitter curses
She called down upon those who did the deed.
Without delay in both her hands she bears
The thirsty dust, and raising in the air
The well-wrought pitcher made of hammered bronze,
She poured around the corpse the threefold streams.
Soon as we saw this deed we rushed upon her,
And all together brought the game to bay.
Not terrified was she; and when we charged her
With both the former and the present deeds,
She nought disowned, so as to gladden me
And grieve me too. For though most sweet it is
Onself to escape from trouble, yet to bring

ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἤσσω λαβεῖν
ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας.

ΚΡΕΩΝ.

σέ δῃ, σέ τ' ἔν νεύουσαν ἐς πέδον κára,
φῆς ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

440

ΑΝΤΙΓΟΝΗ.

καὶ φημὶ δρᾶσαι, κούκ ὑπαρινυῦμαι τὸ μή.

ΚΡΕΩΝ.

σὺ μὲν κομίζεις ἂν σεαυτὸν, ἢ θέλεις,
ἔξω βαρείας αἰτίας ἐλεύθερον.
σὺ δ' εἰπέ μοι, μὴ μῆκος, ἀλλὰ σύντομα,
ἤδη τὰ κηρυχθέντα, μὴ πράσσειν τάδε;

445

ΑΝΤΙΓΟΝΗ.

ἤδη. τί δ' οὐκ ἔμελλον; ἐμφανῇ γάρ ἦν.

ΚΡΕΩΝ.

καὶ δῆτ' ἐτόλμας τοῦσδ' ὑπερβαίνειν νόμους;

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,
οὐδ' ἢ ξύνοικος τῶν κύτῳ θεῶν Δίκη,
οἱ τοῦσδ' ἐν ἀνθρώποισιν ἦρισαν νόμους.
οὐδὲ σθένειν τοσοῦτον ἠόμην τὰ σά
κηρύγμαθ', ὥστ' ἄγραπτα κάσφαλῇ θεῶν
νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν.
οὐ γάρ τι νῦν τε κáχθες, ἀλλ' αἰεὶ ποτε
ζῇ ταῦτα, κούδεις οἶδεν ἐξ ὅτου φάνη.
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς
φρόνημα εἰσάσ', ἐν θεοῖσι τὴν δίκην

450

455

A friend into misfortune is most sad.
 But these and such like thoughts, as 'tis my nature,
 I set aside my safety to ensure.

KREON.

Ho! thou that sinkest to the ground thine eyes,
 Sayest thou or dost deny this deed was thine.

ANTIGONE.

I say I did it: I deny it not.

KREON.

Now, sirrah, take thee wheresoe'er thou wilt,
 Free from this heavy charge. (*Exit Sentinel.*)

But tell me, thou,
 And not at large, but briefly, didst thou know
 The proclamation which forbade this deed?

ANTIGONE.

I know it—wherefore not? twas plain enough.

KREON.

And durst thou nathelless overstep these laws?

ANTIGONE.

It was not Zeus who heralded these words,
 Nor Justice, help-meet of the Gods below.
 'Twas they who ratified those other laws,
 And set their record in the human heart.
 Nor did I deem thy heraldings so mighty,
 That thou, a mortal man, could'st trample on
 The unwritten and unchanging laws of heaven.
 They are not of to-day or yesterday;
 But ever live, and no one knows their birth-tide.
 Nor did I for the dread of any human anger,
 To be not minded to annul, and so
 Then, the punishment which heaven exacts.

δώσειν. θανουμένη γὰρ ^{ἐξήδη} τί δ' οὐ;
 καὶ μὴ σὺ προῦκήρυξας. εἰ δὲ τοῦ χρόνου
 πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω. 440
 ὅστις γὰρ ἐν πολλοῖσιν, ὡς ἐγὼ, κακοῖς
 ζῇ, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;
 οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν
 παρ' οὐδὲν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς
 μητρὸς θανόντ' ἄθαπτον ἠσυχόμην νέκυν, 445
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,
 σχεδὸν τι μῶρην μωρίαν ὀφλισκάνω.

ΧΟΡΟΣ.

7 δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὦμου πατρὸς
 τῆς παιδός· εἵκειν δ' οὐκ ἐπίσταται κακοῖς. 470

ΚΡΕΩΝ.

ἀλλ' ἴσθι τοι τὰ σκληρ' ἄγαν φρονήματα
 πίπτειν μάλιστα· καὶ τὸν ἐγκρατέστατον
 σίδηρον ὀπτὸν ἐκ πυρὸς περισκελῇ
 θραυσθέντα καὶ ραγέντα πλεῖστ' ἂν εἰσίδοις. 475
 σμικρῇ χαλινῇ δ' οἶδα τοὺς θυμουμένους
 ἵππους καταρτυθέντας. οὐ γὰρ ἐκπέλει
 φρονεῖν μέγ' ὅστις δουλός ἐστι τῶν πέλας.
 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο,
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·
 ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα, 480
 τούτοις ἐπαυχεῖν, καὶ δεδρακυῖαν γελᾶν.
 ἢ νῦν ἐγὼ μὲν οὐκ ἀνῆρ, αὕτη δ' ἀνῆρ,

7th meter

I knew—how should I not? that I must die,
 Without thy proclamations to foredoom it.
 And if my time is shortened, this to me
 Is gain indeed. For whoso lives, as I live,
 Beset with many sorrows, how does he
 Not win by dying? Hence, to me at least,
 Thus to have met with death is not a grief,
 Which I can count or reckon. Had I suffered
 My mother's dear dead child to lie unburied,
 Then grief would vex my heart; but now I grieve not.
 For thee—if this my deed seems foolishness,
 The fool has caught the foolish in her folly.

1st meter

CHORUS.

How the stern father speaks in his stern child!
 She knows not, she, to bow beneath the storm.

KREON.

Be well assured the stubborn temper still
 Is bent the soonest, and the hardest iron,
 When forged to brittleness, is ofteneast soon
 To crack and splinter. So I know that steeds
 Of a high mottle yield to a small bit.
 For whosoever owns a master's will,
 Him the proud stomach ill becomes. This daniel
 First learned the knack of insolent offence,
 When she transgressed the promulgated laws.
 That done, her second insolence was this—
 To boast her evil deed and revel in it.
 Then, marry, I'm no man, but she is one,

εἰ ταῦτ' ἀνατὶ τῆδε κείσεται κράτη.
 ἀλλ' εἴτ' ἀδελφῆς, εἴθ' ὀμαιμονεστέρας
 τοῦ παντός ἡμῖν Ἰηνὸς Ἑρκείου κυρεῖ, 485
 αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον
 μόρου κακίστου. καὶ γὰρ οὖν κείνην ἴσον
 ἐπαιτιῶμαι τοῦδε βουλευσάι τάφου.
 καὶ νῦν καλεῖτ'. ἔσω γὰρ εἶδον ἀρτίως *μου*
 λυσσῶσαν αὐτήν, οὐδ' ἐπήβολον φρενῶν. 490
 φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς
 τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.
 μισῶ γε μέντοι χῶταν ἐν κακοσί τις
 αἰοὺς ἔπειτα τοῦτο καλλύνειν θέλη.

ΑΝΤΙΓΟΝΗ.

θέλεις τι μείζον ἢ κατακτεῖναι μ' ἐλών; 495

ΚΡΕΩΝ.

ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων, ἅπαντ' ἔχω.

ΑΝΤΙΓΟΝΗ.

τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λόγων
 ἀρεστόν οὐδέν, μηδ' ἀρεσθείη ποτέ·
 οὕτω δὲ καὶ σοὶ τάμ' ἀφ' ἀνδάνοντ' ἔφυ.
 καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον 500
 κατέσχον, ἢ τὸν αὐτάδελφον ἐν τάφῳ
 τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν
 λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήσοι φόβος·
 ἀλλ' ἢ τυραννὶς πολλά τ' ἄλλ' εὐδαιμονεῖ,
 κῆρ' ἔστιν αὐτῇ δρᾶν, λέγειν θ', ἃ βούλεται. 505

If she unscathed shall flout my sovrantry.
 But be she sister's child, or born of one
 Of nearer kindred to my blood than all ✓
 Who worship Zeus at our domestic altar,
 She and her sister shall not fend away
 A death most dire. For her, in equal sort,
 I charge with framing plans for this interment.
 And summon her. I saw her even now
 Within the palace raving, and unable
 To rule her thoughts. And so it is—the mind
 Is first detected in its knavery,
 When dark devices aim at wickedness.
 Howbeit, to me it is no less abhorrent,
 When, caught in criminality, the culprit
 Seeks with fine words to beautify his deed.

ANTIGONE.

Wouldst thou aught more than thus to take and slay me?

KREON.

Nought else—this done, my every wish is sated.

ANTIGONE.

Why loiter then? the words which thou hast spoken
 Displease me, all, and ne'er may such words please me!
 And it is meet that thou shouldst dislike mine.
 And yet from whence might I have earned a glory
 More glorious than by placing in the tomb
 My own dear brother? Every man of these
 Would say he liked the deed, did not his fear
 Bar up his utterance: but absolute power,
 With many other happy privileges,
 May speak and do whatever the wish suggests.

ΚΡΕΩΝ.

σὺ τοῦτο μούνη τῶνδε Καδμείων ὀργῆς.

ΑΝΤΙΓΟΝΗ.

ὀρώσι χούτοι, σοὶ δ' ὑπάλλουσι στόμι.

ΚΡΕΩΝ.

σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς;

ΑΝΤΙΓΟΝΗ.

οὐδὲν γὰρ αἰσχρὸν τοὺς ὁμοσπλάγχχονους σέβειν.

ΚΡΕΩΝ.

οὐκὸν ὁμαιμος χῶ καταντίον θανών;

510

ΑΝΤΙΓΟΝΗ.

ὁμαιμος ἐκ μιᾶς τε, καὶ ταύτου πατρός.

ΚΡΕΩΝ.

πῶς δῆτ' ἐκείνη δυσσεβῇ τιμᾶς χάριν;

ΑΝΤΙΓΟΝΗ.

οὐ μαρτυρήσει * ταῦτα χῶ κατὰ χθονός.

ΚΡΕΩΝ.

εἰ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.

ΑΝΤΙΓΟΝΗ.

οὐ γάρ τι δούλος, ἀλλ' ἀδελφὸς ὤλετο.

515

ΚΡΕΩΝ.

πορθῶν γε τήνδε γῆν· ὁ δ' ἀντιστάς ἔπερ.

ΑΝΤΙΓΟΝΗ.

ὅμως ὁ γ' Ἄιδης τοὺς νόμους ἴσους ποθεῖ.

ΚΡΕΩΝ.

ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν ἴσος.

¹¹ γρ. ταῦθ' ὁ καταθνήσκων νίκει.

KREON.

Of all Kadmeans thou alone seest this.

ANTIGONE.

These see it too, but thou hast made them mum.

KREON.

Art not ashamed to stand apart from these?

ANTIGONE.

To reverence kith and kin is nothing shameful.

KREON.

Was not he, too, who died for us, thy kin?

ANTIGONE.

He was my kin by sire and mother both.

KREON.

Then why this duty, impious to him?

ANTIGONE.

The fallen foe will not attest thy words.

KREON.

Yes—if the impious shares thy equal love.

ANTIGONE.

It was no slave that fell—it was my brother.

KREON.

Seeking thy country's hurt—but *he* fought for us.

ANTIGONE.

— The laws which death exacts are equal laws.

KREON.

— Not for the good and bad in equal measure.

ΑΝΤΙΓΟΝΗ.

τίς οἶδεν, εἰ †κάτωθεν εὐαγῇ τάδε;

ΚΡΕΩΝ.

οὗτοι ποθ' οὐχθρὸς, οὐδ' ὅταν θάνῃ, φίλος. 520

ΑΝΤΙΓΟΝΗ.

οὗτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

ΚΡΕΩΝ.

κάτω νυν ἐλθούσ', εἰ φιλητέον, φίλει
κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

ΧΟΡΟΣ.

καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνη (σύστημα.)
φιλάδελφα κάτω δάκρυ' εἰβομένη, 525
νεφέλη δ' ὀφρύων ὑπερ αιματοῖεν
~~ἰατρ~~ ^{ἰατρ} ῥέθος αἰσχύνει,
τέγγουσ' εὐῶπα παρειάν.

ΚΡΕΩΝ.

526 σὺ ἔ, ἢ κατ' οἴκους, ὡς ἔχιόν', ὑφειμένη
λήθουσά μ' ἐξέπινες, οὐδ' ἐμάνθανον 530
τρέφων δ' ἅτα, κἀπαραστάσεις θρόνων,
φέρ', εἰπέ δὴ μοι, καὶ σὺ τοῦδε τοῦ τάφου
531 φήσεις μετασχεῖν, ἢ ἔξομεῖ τὸ μὴ εἰδέναι;

ΙΣΜΗΝΗ.

δέδρακα τούργον, εἶπερ ἦδ' ὁμορροθεῖ,
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας. 535

ΑΝΤΙΓΟΝΗ.

ἀλλ' οὐκ εἰάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ
οὗτ' ἠθέλησας, οὗτ' ἐγὼ κοινώσάμην.

10 γρ. κάτω 'στίν.

ANTIGONE.

Who knows, if strifes like these still live below?

KREON.

— The foe is no'er a friend—not e'en in death.

ANTIGONE.

My heart is love's co-mate, not hatred's partner.

KREON.

Down then, and love them if they must be loved :
But while I live, no woman shall hold sway.

(Anapaestic Movement.)

CHORUS.

Lo! from the gates Ismene approaches,
Shedding the tears of sisterly sorrow.
And the cloud o'er the brow the bloom of the cheek with
Blushes has mantled,
Her beautiful features bedewing.

KREON.

Thou that within the palace snake-like gliding
Didst suck my blood,—nor knew I that I nurtured
Two fiends for the subversion of my throne—
Come, tell me now, wilt thou too claim a share
In this exploit, or swear thou knewest nothing?

ISMENE.

I did the deed, if she says aye to that,
And claim and bear a share in all the blame.

ANTIGONE.

Justice forbid thee that! thou didst not will it,
Nor did I give thee art or part in it.

ΙΣΜΗΝΗ.

ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι
 ζυμπλουν ἐμαντὴν τοῦ πάθους ποιουμένη.

ΑΝΤΙΓΟΝΗ.

ὦν τούργον, Ἰδὼς χοὶ κάτω ξυνίστορες· 540
 λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.

ΙΣΜΗΝΗ.

μή τοι, κασιγνήτη, μ' ἀτιμάσῃς τὸ μὴ οὐ
 θανεῖν τε σὺν σοί, τὸν θανόντα θ' ἀγνίσαι.

ΑΝΤΙΓΟΝΗ.

μή μοι θάνης σὺ κοινὰ, μηδ' εἰ μὴ ᾔθιγες
 ποιῶ σεαυτῆς. ἀρκέσω θνήσκουσ' ἐγώ. 545

ΙΣΜΗΝΗ.

καὶ τίς βίος μοι, σοῦ λελειμμένη, φίλος;

ΑΝΤΙΓΟΝΗ.

Ἥρουντ' ἐρώτα. τοῦδε γὰρ σὺ κηδεμών.

ΙΣΜΗΝΗ.

τί ταῦτ' ἀνῆς μ', οὐδέν ὠφελουμένη;

ΑΝΤΙΓΟΝΗ.

ἀλγούσα μὲν δῆτ', εἰ γέλωτ' ἐν σοὶ γελῶ.

ΙΣΜΗΝΗ.

τί δῆτ' ἂν ἀλλὰ νῦν σ' ἔτ' ὠφελοῖμ' ἐγώ; 550

ΑΝΤΙΓΟΝΗ.

σῶσον σεαυτήν. οὐ φθονῶ σ' ὑπεκφυγεῖν.

ΙΣΜΗΝΗ.

οἶμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;

ΑΝΤΙΓΟΝΗ.

σὺ μὲν γὰρ εἴλου ζῆν· ἐγὼ δὲ κατθαρεῖν.

ISMENE.

Yet, in thy troubles, I am not ashamed
To mount the sinking vessel of thy fortunes.

ANTIGONE.

Death and the dead know well whose was the deed.
I scout the friend whose friendship is but words.

ISMENE.

Nay, sister, shame me not, but let me die
With thee, and with thee reverence the dead.

ANTIGONE.

Die not with me, nor claim a share in deeds
That were not thine—my death will be enough.

ISMENE.

What life is dear to me when thou art gone?

ANTIGONE.

Ask Kroon—all thy care is set on him.

ISMENE.

How canst thou utter taunts which nought avail thee?

ANTIGONE.

I laugh in sorrow, if I laugh at thee.

ISMENE.

Tell me, how I can serve thee even now?

ANTIGONE.

Preserve thyself—I grudge not thy escape.

ISMENE.

Ah! woe is me—and may I not die with thee?

ANTIGONE.

No! for thy choice was life, but mine was death.

ΙΣΜΗΝΗ.

ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.

ΑΝΤΙΓΟΝΗ.

καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ δόκουν φρονεῖν. 553

ΙΣΜΗΝΗ.

καὶ μὴν ἴση νῦν ἐστὶν ἡ ἕξιμαρτία.

ΑΝΤΙΓΟΝΗ.

θύρσει. σὺ μὲν ζῆς· ἡ δ' ἐμὴ ψυχὴ πάλαι
τέθυγκεν, ὥστε τοῖς θανούσιν ὠφελεῖν.

ΚΡΕΩΝ.

τῷ παῖδε φημὶ τῷδε, τὴν μὲν ἀρτίως
ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν. 560

ΙΣΜΗΝΗ.

οὐ γὰρ ποτ', ὠναξ, οὐδ' ὅς ἂν †βλάστη μένει
νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.

ΚΡΕΩΝ.

σοὶ γοῦν, ὅθ' εἴλου ξὺν κακοῖς πράσσειν κακά.

ΙΣΜΗΝΗ.

τί γὰρ μόνη μοι τῆσδ' ἄτερ βιώσιμον;

ΚΡΕΩΝ.

ἀλλ' ἩΔΕ μέντοι μὴ λέγ', οὐ γὰρ ἔστ' ἔτι. 565

ΙΣΜΗΝΗ.

ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαυτοῦ τέκνου;

ΚΡΕΩΝ.

ἀρῶσιμοι γὰρ χατέρων εἰσὶν γυῖαι.

ΙΣΜΗΝΗ.

οὐχ ὥς γ' ἐκείνη τῇδ' ἔ' ἦν ἡρμοσμένα;

³⁰¹ γρ. βλαστῇ.

ISMENE.

Not where my secret words remained unspoken.

ANTIGONE.

Some will applaud thy wisdom—others mine.

ISMENE.

Nay, but our absolute error was the same.

ANTIGONE.

So be it. Thou still livest; but my soul
Is dead the while, o'en since I served the dead.

KREON.

Of these two maids, it seems that one just now
Has lost the wits the other never had.

ISMENE.

Yes, sire, when sorrow comes, what sense there was
Abides no longer there, but flees away.

KREON.

True, when thou sought'st to suffer with the guilty.

ISMENE.

For what is life to me deprived of her?

KREON.

Speak not of *her*; for she exists no longer.

ISMENE.

What! wilt thou slay thine own son's bridal hopes?

KREON.

The glebes of other women may be ploughed.

ISMENE.

Where else the troth which he has plighted her?

ΚΡΕΩΝ.

κακὰς ἐγὼ γυναῖκας νιέσιν στυγῶ.

ΑΝΤΙΓΟΝΗ.

ὦ φίλταθ' Αἰμῶν, ὥς σ' ἀτιμάζει πατήρ. 570

ΚΡΕΩΝ.

ἄγαν γε λυπεῖς, καὶ σὺ, καὶ τὸ σὸν λέχος.

ΧΟΡΟΣ.

ἡ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνυ·

ΚΡΕΩΝ.

Ἰλίδης ὁ παύσων τούσδε τοὺς γάμους ἔφν.

ΧΟΡΟΣ.

δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.

ΚΡΕΩΝ.

καὶ σοί γε κάμοι. μὴ τριβὰς ἔτ', ἀλλὰ νιν 575
 κομίζετ' εἰσω, δμῶες· ἐκ δὲ τοῦδε χρὴ
 γυναῖκας εἶναι τάσδε μὴδ' ἀνειμένας.
 φεύγονσι γὰρ τοι χοὶ θρασεῖς, ὅταν πέλας
 ἦδῃ τὸν Ἰλίδην εἰσορῶσι τοῦ βίου.

ς. ΣΤΑΣΙΜΟΝ ΔΕΥΤΕΡΟΝ.

ΧΟΡΟΣ.

ΕΥΔΑΙΜΟΝΕΣ, οἷσι κακῶν ἄγευστος αἰών. στρ. α'. 580

ὡς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας
 οὐδὲν ἐλλείπει, γενεᾷς ἐπὶ πλῆθος ἔρπον'
 ὁμοῖον ὥστε †ποντίαις
 οἶδμα δυσπνόοις ὅταν

ἢ γρ. ποντίας ἀλάς.

KREON.

No worthless woman shall espouse my son.

ANTIGONE.

Dear Hæmon, how thy father disallows thee!

KREON.

Enough, enough of thee and of thy marriage.

CHORUS.

And wilt thou tear thy child from his betrothol!

KREON.

The grave is destined to forbid these banns.

CHORUS.

So then thou thinkest to ensue her death?

KREON.

I think to do e'en as thou think'st I will.
No more delay, but take them in, ye slaves.
From henceforth it were fitting that these maidens
Should be as women are, and not at large.
For e'en the boldest fly when they behold
The grave too near a neighbour to their life.

VI. SECOND STASIMON.

CHORUS.

STROPHE I.

BLESSED are they whose race has 'scaped
The first taste of disaster!
For those, whose house from heaven
Has once received a shock,
Down to the very fulness of their race
Shall nothing lack of mischief.
Just so, when Thracian blasts are blowing

Θρήσσησιν ἔρεβος ὕφαλον ἐπιδράμη προαῖς, κυλίνδει 585
 βυσσόθεν κελαινὰν
 θίνα καὶ δυσάνεμον,
 στόνῳ βρέμονσι δ' ἀντιπλήγες ἀκταί.

ἀρχαῖα τὰ λαβδακιδᾶν οἴκων ὀρώμαι ἀντιστ. α.

πήματα †φθιτῶν ἐπὶ πῆμασι πίπτοντ' 590

οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει

θεῶν τις, οὐδ' ἔχει λύσιν.

νῦν γὰρ ἐσχάτας ὑπὲρ

ρίζας ὁ τέτατο φάος ἐν Οἰδίπου δόμοις, κατ' αὐτὴν νιν

φοιρία θεῶν τῶν 595

νερτέρων ἀμῇ κόνις,

λόγου τ' ἄνοια, καὶ φρενῶν Ἐρινύς.

τεῖαν, Ζεῦ, δύνασιν τίς ἀνδρῶν στρ. β'.

ὑπερβασίᾳ κατῴσχοι,

τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ *παγκρατὴς οὐτ' 600

ἀκάματοι *θέοντες

μῆνες ἀγήρῃ δὲ χρόνῳ δυνάστας κατέχεις Ὀλύμπου

μαρμαρόεσσαν αἴγλαν.

τό τ' ἐπειτα, καὶ τὸ μέλλον,

καὶ τὸ πρὶν ἐπαρκέσει 605

νόμος ὃδ' *[ἀνδρὸς αἴσαν]

“θνατῶν βιότῳ πάμπολις *εἴσιν ἅτα.”

⁵⁸⁸ γρ. φθιμένων.

⁵⁸⁹ γρ. παντογέρως.

⁵⁹⁰ γρ. οὐδὲν ἔρπει.

⁵⁹¹ λείπει ὁ.

⁵⁹² γρ. θεῶν.

⁵⁹³ γρ. ἐκτὺς ἅτας.

Strong from the sea-ward,
 The undulations rushing o'er
 The darkness submarine,
 Roll downwards, wave on wave, until they stir
 From lowest depths
 The gloom-encompass'd, storm-defying shingle:
 Loud roar the breakers on the counter-cliffs!

ANTISTROPHE II

From old beginnings spring the ills
 Of the Lablakis race,
 Which now descending I behold
 On ills heapt up before for those
 Who moulder in the grave. The sire
 Quits not his children.
 Some God still works their ruin,
 And none unties the knot of fate!
 For now what light had beamed
 O'er the last root
 Within the house of *Œdipus*, again
 The deathful dust of Gods that reign below
 Is levell'd o'er it,
 By foolish speech and frantic indignation.

STROPHE II.

Thy power, O Zeus, what sin of men can touch?
 That power, which neither sleep, all-conquering, can
 master,
 Nor months unwearied in their ceaseless race.
 But thou—a potentate through time which grows not
 old—
 Rulest the glittering splendours of Olympus.
 For the present and the future and the past,
 This law will meetly tell man's destiny:
 "In all the life of mortals
 "Mischief in every state her franchise claims."

ἄ γὰρ δὴ πολὺπλαγκτος ἐλπίς ἀντ. β'.
 πολλοῖς μὲν ὄνασις ἀνδρῶν,
 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων 610
 εἰδότες δ' οὐδὲν ἔρπει,

πρὶν πυρὶ θερμῷ πύδα τις προσαύσῃ. σοφία γὰρ ἐκ τοῦ
 κλεινὸν ἔπος πέφανται·

5. «Τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν
 τῷδ' ἔμμεν, ὅτ' φρένας 615
 θεὸς ἄγει πρὸς ἅταν·
 πράσσει δ' ὀλιγοστὸν χρόνον ἐκτὸς *ἀλγους.»

ὅδε μὲν Αἴμων, παίδων τῶν σῶν (σύστημα)
 νέατον γέννημ'· ἄρ' ἀχνύμενος
 τάλιδος ἤκει μόρον Ἀντιγόνης, 620
 ἀπάτας λεχέων ὑπεβαλγῶν;

Ζ. ΕΠΕΙΣΟΔΙΟΝ ΤΡΙΤΟΝ.

ΚΡΕΩΝ.

Τλαχ' εἰσόμεσθα μάντεων ὑπέρτερον.
 ὦ παῖ, τελείαν ψῆφον ἄραι μὴ κλύων
 τῆς μελλονύμφου, πατρὶ λυσσαίνων πάρεϊ;
 ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι; 625

ΑΙΜΩΝ.

πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων
 χρηστὰς ἀπορβοῖς, αἷς ἔγωγ' ἐφέψομαι.
 ἐμοὶ γὰρ οὐδεὶς ἀξίως ἔσται γάμος
 μεῖζων φέρεσθαι, σοῦ καλῶς ἡγουμένου.

^{α'} γρ. ἄτας.

^{β'} γρ. τῆς μελλογάμου τάλιδος.

ANTISTROPHE II.

In truth to many men, hope, though deceiving many,
 Turns to advantage; yet to many more
 'Tis but the mockery of love's flighty purpose.
 Nothing knows he, to whom this disappointment cometh,
 Until his foot hath touched the glowing flame.
 Wisely by some one is this strain set forth:
 "Evil seems ever good to him whose mind
 "God leadeth on to mischief.
 "Short is the time which sees him free from anguish."

(Anapaestic Movement.)

Lo to thee, Hæmon,—of all thy children
 Alone he survives: and cometh he vexed
 By the destined fate of his bride Antigone,
 For the loss of his nuptials grieving!

VII. THIRD EPISODE.

KREON.

Soon shall we know better than seers could tell us.
 Thou com'st not, boy, incensed against thy father,
 On tidings of the doom of thy betrothed one!
 Howso we act, thou, if thou only, lov'st us!

HÆMON.

Father, I am thine only: and if thou
 Resolv'st wisely, thou provid'st for me
 An even rule of life which I will follow.
 For, as right reason dictates, never shall
 A wife bear in my eyes a higher price
 Than thou, while wisdom marks thy guidance of me.

ΚΡΕΩΝ.

οὕτω γὰρ, ὦ παῖ, χρηὴ διὰ στέρνων ἔχειν, 630

γνώμης πατρῷας πάντ' ὑπισθεν ἐστάναι.

· τούτου γὰρ *εἵνεκ' ἄνδρες εὐχονται γοναῖς
κατηκόους φύσαντες ἐν δόμοις ἔχειν,

ὥς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,

καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί. 635

ὅστις δ' ἀνωφέλητα φιτύνει τέκνα,

τί τύνῃ ἂν εἰποῖς ἄλλο πλὴν αὐτῷ †πέδας

φῦσαι, πολὺν δὲ τοῖσιν ἐχθροῖσιν γέλων; | 1

μή νύν ποτ', ὦ παῖ, τὰς φρένας †πρὸς ἡδονῆς,

γυναικὸς *εἵνεκ', ἐκβάλης, εἰδὼς ὅτι 640

ψυχρὸν παραγκύλισμα τοῦτο γίγνεται,

γυνὴ κακὴ ξύνευκτος ἐν δόμοις, | τί γὰρ
γένοιτ' ἂν ἑλκος μεῖζον ἢ φίλος κακός;

ἀλλὰ πτύσας ὥσει τε δυσμενῇ, μέθες

τὴν παῖδ' ἐν Ἰλίδου τήνδ᾽ ὀμφεύειν τινί. | 2 645

ἔπει γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ

πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,

ψευδῇ γ' ἑμαντὸν οὐ καταστήσω πόλει,

ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφθυμείτω Δία

Ξύναιμον. | 3 εἰ γὰρ ὁῦν †τά γ' ἐγγενῇ φύσει 650

~ ~ ~ ἄκοσμα θρέψω, κάρτα τοῖς ἔξω γένους.

ἐν τοῖς γὰρ οἰκείοισιν ἄστις ἔστ' ἀνὴρ

χρηστὸς, φανεῖται καὶ πόλει δίκαιος ὢν.

~ ~ ~ ὅστις δ' ὑπερβαῖς ἢ νόμου βιάζεται,

ἢ τούπιτάσσειν τοῖς †κρατύνουσιν νοεῖ, 655

οὐκ ἔστ' ἐπαῖνον τοῦτον ἐξ ἐμοῦ τυχεῖν.

⁶³⁰ γρ. οὐκ'.

⁶³⁵ γρ. γ' ὑφ'.

⁶⁴⁰ γρ. τά τ'.

⁶³⁷ γρ. πόρους.

⁶⁴⁰ γρ. οὐκ'.

⁶⁴⁵ γρ. κρατοῦσιν ἐννοεῖ.

KREON.

Such thoughts, my son, should rule thy bosom ever:
 A son in all his acts should yield the lead
 To what his sire resolves. It is for this
 That men beseech the Gods to give the children,
 Whom they beget and keep at home, a spirit
 Of dutiful obedience, that so
 They may requite with ill their father's foe,
 And honour whom their father loves to honour.
 But when a man's own children help him not,
 What shall we say he has begotten but
 Clogs for himself and laughter for his foes?
 Then be it far from thee, my son, for lust
 And for a woman's love, to make a shipwreck
 Of all thy understanding, knowing that
 Cold mocks the warmth of thy embraces when
 A vile companion of thy bed holds sway
 Within thy house and home. For who could probe
 A wound more festering than a faithless friend?
 Then spurn this maid, and cast her off as one
 Whose heart is hostile to thee, so that she
 May seek some spouse within the realm of Hades. }
 For now that I have caught her openly
 Alone of all the city disobedient,
 I will not place myself before the state
 As one whose words are naught: but she shall die.
 Then let her weary with repeated prayers
 Zeus, who protects the ties of blood relations.
 For if I rear obedient to no rule
 Those who are born within my family,
 How shall I govern those without the pale?
 For whose in his household acts discreetly,
 In public also will approve himself
 A righteous man. But whose wantonly
 Or strains the laws or sets about dictating
 To those who rule, it is not possible
 That such a one should ever earn my praise.

ἀλλ' ὃν πόλις στήσειε, τοῦδε χρὴ κλύειν,
 καὶ σμικρὰ, καὶ δίκαια, καὶ τάναντία.]
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοῖην ἔγω·
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλειν· 660
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον
 μένειν δίκαιον καγαθὸν παραστάτην.
 ἀναρχίας δὲ μῖζον οὐκ ἔστιν κακόν.
 αὕτη πόλεις τ' ὄλλυσιν, ἥδ' ἀναστάτους
 οἴκους τίθησιν, ἥδε σὺν μάχῃ δορός 665
 τροπὰς καταρρήγνυσι· τῶν δ' ὀρθουμένων
 σώζει τὰ πολλὰ σώμαθ' ἢ περὶ βαρχία.
 οὕτως ἀμυντὲ ἔστι τοῖς κοσμουμένοις,
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.
 κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν· 670
 κούκ ἂν γυναικῶν ἥσσονες καλοίμεθ' ἄν./

ΧΟΡΟΣ.

ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθαι,
 λέγειν φρονούντως ἂν λέγεις δοκεῖς πέρι·

ΑΙΜΩΝ.

πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,
 πάντων, ὅς' ἐστὶ, κτημάτων ὑπέρτατον. 675
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς ταῦδε,
 οὐτ' ἂν δυναίμην, μήτ' ἐπισταίμην λέγειν
 γένοιτο μέντ' ἂν χιτὼν καλῶς ἔχον.
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν, ὅσα
 λέγει τις, ἢ πράσσει τις, ἢ ψέγειν ἔχει. 680

No ! when a city constitutes a chief,
 It well befiteth all men to obey
 His great or small, just or unjust, behests.
 And I should confidently trust that he,
 Whose law is such, would from fixed habitude
 Both wisely rule and loyally obey.
 He too, when posted in the battled line,
 Amid the storm of fight, would keep his ground,
 Brave and unswerving by his comrade's side.
 There is no greater ill than disobedience.
 'Tis this which ruins cities : this it is
 Which works the downfall of the noble house.
 And when, in battle, spear is locked with spear,
 'Tis this again which breaks and routs the phalanx.
 But when men keep the line, their discipline
 For the most part ensures their safety. Thus,
 It is our duty still to aid the laws,
 And power must ne'er be yielded to a woman.
 For if we must succumb, 'twere better far
 To crouch before a man ; and thus at least
 No one could taunt us with a woman's rule.

CHORUS.

To us at least, unless old age misleads us,
 Thou seemest to say wisely all thou say'st.

HEMON.

The Gods, my father, nourish in the soul
 The growth of wisdom, best of all possessions.
 But I should lack the power, and may I ne'er
 Be skilled to tax with error these thy words.
 Howbeit that task might well besem another.
 And, as thy son, it is my natural office
 To watch, on thy behalf, the sayings, doings,
 And grievances of every citizen.

τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ,
 λόγους τοιούτοις, οἷς σὺ μὴ τέρψει κλύων·
 ἐμοὶ δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,
 τὴν παῖδα ταύτην οἷ' οὐδύρεται πόλις,
 πασῶν γυναικῶν ὡς ἀναξιώτατῃ 685

κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει·
 ἥτις τὸν αὐτῆς αὐτάδελφον ἐν φοιαῖς
 πεπτῶτ' ἄθαπτον, μήθ' ὑπ' ὠμηστῶν κυνῶν
 εἶασ' ὀλέσθαι, μήθ' ὑπ' οἰωνῶν τινος·
 οὐχ ἤδε χρυσῆς ἄξία τιμῆς λαχεῖν; 690
 τοιαῦδ' ἐρεμνὴ σιγ' ἐπέρχεται φάτις.

ἐμοὶ δέ, σοῦ πρᾶσσοντος εὐτυχῶς, πάτερ,
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.

τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις
 ἄγαλμα μεῖζον, ἢ τί πρὸς παίδων πατρί; 695
 μὴ νυν ἐν ἥθους μούρον ἐν σαυτῇ φόρει,
 ὡς φῆς σὺ, κυδέν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.

ὥστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,
 ἢ γλῶσσαν, ἣν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,
 οὗτοι διαπτυχθέντες, ὥφθησαν κενοί. 700

ἀλλ' ἄνδρα κεῖ τις ἢ σοφός, τὸ μαυθάνειν
 πόλλ', αἰσχροὺς οὐδέν, καὶ τὸ μὴ τείνειν ἄγαν.

ὕρᾳ παρὰ ρεῖθροισι χειμάρροισι ὅσα
 δένδρων ὑπέικει, κλῶνας ὡς ἐκσώζεται·
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται. 705

αὐτῶς δὲ ναὸς ὅστις ἐγκρατῇ πόδα
 τεῖνας, ὑπέικει μηδὲν, ὑπτίοις κάτω
 στρέψας τὸ λοιπὸν σέλμασιν ναυτίλλεται.
 ἀλλ' εἴκε θυμοῦ καὶ μετὰστασιν δίδου.
 γνώμη γὰρ εἴ τις καπ' ἐμοῦ νεωτέρου 710

supra
 gal
 1. 1. 1. 1.

Thine eye might well deter the common burgess
From speeches which would grate upon thine ear.
But *I* can hear the covert lamentations
Wherewith the city grieveth for this maiden—
How of all women most unworthy she
Meets basest death for deeds most glorious.
“For *she*,” say they, “who, when her very brother
Had fallen in bloodshed and unburied lay,
Would not permit him to be rent and torn
By carrion-eating dogs and greedy birds—
Doth *she* not merit golden recompense?”
Such the dark rumour that in silence spreads.
But, O my father, thy prosperity
In worth transcends all other goods beside.
For where can children find a greater sheen,
Of glory than their father’s high estate?
Or where a father, than his children’s bliss?
Then cleave not solely to this principle—
—Thy words, no other man’s, are free from error.
For whoso thinks that he alone is wise,
That his discourse and reason are unmatched,
He, when unwrapt, displays his emptiness.
But that a man, how wise soe’er, should learn
In many things and slack his stubborn will,
This is no derogation. When the streams
Are swollen by mountain-torrents, thou hast seen
That all the trees which bend them to the flood
Preserve their branches from the angry current,
While those which stem it perish root and branch.
So too the pilot, when he keeps the sheet
Tight and no’er slacks it, overturns his bark,
And sails, what else he sails, with thwarts reversed.
Then stoop from anger and ensue a change
Of will and purpose: for, if grounded maxims

πρύσεστι, φήμ' ἔγωγε πρσβεύειν πολὺ,
 φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων
 εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ῥέπειν,
 καὶ τῶν λεγόντων εὖ καλὸν τὸ μαθάνειν.

ΧΟΡΟΣ.

ἄναξ, σέ τ' εἰκὸς, εἴ τι κείριον λέγει, 715
 μαθεῖν, σέ τ' αὖ τοῦδ' εὖ γὰρ εἴρηται διπλῇ.

ΚΡΕΩΝ.

οἱ τηλικοῖδε καὶ διδασκόμεσθι δὴ
 φρονεῖν πρὸς ἀνδρὸς τηλικούδε τὴν φύσιν;

ΛΙΜΩΝ.

μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,
 οὐ τὸν χρόνον χρηὴ μᾶλλον ἢ τὰργα σκοπεῖν. 720

ΚΡΕΩΝ.

ἔργον γὰρ ἔστι τοὺς ἀκοσμοῦντας σέβειν;

ΛΙΜΩΝ.

οὐδ' ἂν κελεύσαιμι· εὐσεβεῖν εἰς τοὺς κακούς.

ΚΡΕΩΝ.

οὐχ ἦδε γὰρ τοιῷδ' ἐπείληπται νόσφ;

ΛΙΜΩΝ.

οὐ φησὶ Θήβας τῇσδ' ὁμόπτολις λεώς.

ΚΡΕΩΝ.

πόλις γὰρ ἡμῖν ἀμὲ χρηὴ τάσσειν ἐρεῖ; 725

ΛΙΜΩΝ.

ὕρῃς τούδ' ὡς εἴρηκας ὡς ἄγαν νέος;

ΚΡΕΩΝ.

ἄλλῃ γὰρ ἢ μοι χρηὴ * πὶ τῇσδ' ἄρχειν χθονός;

ἢ γρ. χρηὴ γε.

May find their utterance e'en in me your son,
I dare be bold to say 'tis better far
That understanding should be born in man:
But if this may not be:—and, to say sooth,
The common scale inclines not thus,—'tis well
To learn from any one who reasons soundly.

CHORUS.

Sire, thou shouldst learn where he has hit the mark:
Thou too from him: for both have spoken well.

KREON.

And shall we, in our riper age, receive
Lessons in prudence from his youthful mind?

HÆMON.

In nought but what is just. If I am young,
'Tis meet to scan my purpose, not my years.

KREON.

Is't this—to pay respect to the unruly?

HÆMON.

Not to the base, though 'twere to please the Gods.

KREON.

And is not she caught in this malady?

HÆMON.

—The folk who throng this city answer, *No!*

KREON.

What! does the city's pleasure guide my mandates?

HÆMON.

Seest thou what childish words thou utterest?

KREON.

Why, who but I should in this country rule?

ΑΙΜΩΝ.

πόλις γὰρ οὐκ ἔσθ', ἥτις ἀνδρός ἔσθ' ἐνός.

ΚΡΕΩΝ.

οὐ τοῦ κρατυύντος ἡ πόλις νομίζεται;

ΑΙΜΩΝ.

καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος. 730

ΚΡΕΩΝ.

οὔ, ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.

ΑΙΜΩΝ.

εἴπερ γυνὴ σὺ σοῦ γὰρ οὖν προκῆδομαι.

ΚΡΕΩΝ.

ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.

ΑΙΜΩΝ.

οὐ γὰρ δίκαιά σ' ἐξαμαρτάνουθ' ὀρῶ.

ΚΡΕΩΝ.

ἀμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων; 735

ΑΙΜΩΝ.

οὐ γὰρ σέβεις, τιμὰς γε τὰς θεῶν πατῶν.

ΚΡΕΩΝ.

ὦ μιαρὸν ἦθος, καὶ γυναικὸς ὕστερον.

ΑΙΜΩΝ.

τούτῃν ἔλοις ἥσσω με τῶν αἰσχροῶν ποτε.

ΚΡΕΩΝ.

ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὁδε.

ΑΙΜΩΝ.

καὶ σοῦ γε κάμου καὶ θεῶν τῶν νερτέρων. 740

ΚΡΕΩΝ.

ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς.

ἢ γρ. οὐκ ἂν.

HÆMON.

/ That is no city which belongs to one.

KREON.

Is not the city called of him who governs?

HÆMON.

Well wouldst thou rule alone an empty land!

KREON.

Here we have one who fights a woman's battle.

HÆMON.

If thou art woman—for I sue for *thee*.

KREON.

Vile boy, to take thy father's suit in hand.

HÆMON.

Yes, for thy errors are unsuitable.

*I see that you are from
my country*

KREON.

And suits it not mine office to respect?

HÆMON.

When that thou spurnst the Gods thou nought respectest.

KREON.

O paltry character—a woman's slave!

HÆMON.

Slave to dishonour thou shalt never find me.

KREON.

Thy whole discourse but advocates her cause.

in her behalf

HÆMON.

And thine and mine, and of the Gods below.

KREON.

Living this maid shall never be thy bride.

ΑΙΜΩΝ.

ἦδ' οὖν θανεῖται, καὶ θανοῦσ' ὀλεῖ τινα.

ΚΡΕΩΝ.

ἦ κάπαπειλῶν ὥδ' ἐπεξέρχει θρασύς;

ΑΙΜΩΝ.

τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;

ΚΡΕΩΝ.

κλαίων φρενώσεις, ὦν φρενῶν αὐτὸς κενός. 745

ΑΙΜΩΝ.

εἰ μὴ πατὴρ ἦσθ', εἶπον ἂν σ' οὐκ εὖ φρονεῖν.

ΚΡΕΩΝ.

γυναικὸς ὦν δούλευμα, μὴ κώτιλλέ με.

ΑΙΜΩΝ.

βούλει λέγειν τι, καὶ λέγων μηδὲν κλύειν;

ΚΡΕΩΝ.

ἄλθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι

χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.

750

ἄγετε τὸ μῖσος, ὡς κατ' ὀμματ' αὐτίκα

παρόντι θυήσκη πλησία τῇ νυμφίῳ.

ΑΙΜΩΝ.

οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,

οὐθ' ἦδ' ὀλεῖται πλησία, σύ τ' οὐδαμὰ

τοῦμὸν προσούψει κρατ' ἐν ὀφθαλμοῖς ὀρῶν, 755

ὡς τοῖς θέλουσι τῶν φίλων μαίνη ξυνών.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκεν ἐξ ὀργῆς ταχύς·

κοῦς δ' ἔστι τηλικούτος ἀλγήσας βαρύς.

HÆMON.

Dies she, her death shall work the death of some one.

KREON.

And darest thy boldness vent itself in threats?

HÆMON.

What threats, to speak against an empty meaning?

KREON.

Unschool'd thyself, beware of schooling me.

HÆMON.

Wert not my father, I had call'd thee simple.

KREON.

Away with thy small wit, thou woman's serf!

HÆMON.

Wouldst speak, and speaking never hear an answer?

KREON.

And is it so indeed? Nay, by Olympus,
Thou shalt not thus unscathed vituperate.
Bring forth the hateful minx, that, on the spot,
Before his very eyes she meet her doom,
And die, her 'fianc'd bridegroom standing by her.

HÆMON.

She dies not in my presence—never think it—
And thou shalt never see my face again
With real vision. If it liketh any
Among thy friends—let them thy madness share.

Exit Hæmon.

CHORUS.

The prince, my liege, is gone in anger hasty—
Deep is the pain that pangs the youthful mind.

is dangerous 2

ΚΡΕΩΝ.

δράττω, φρονεῖτω μεῖζον, ἢ κατ' ἄνδρ', ἰών·
τὰ δ' οὐκ κόρα τάδ' οὐκ ἀπαλλάξει μόρου. 760

ΧΟΡΟΣ.

ἄμφω γὰρ αὐτὰ καὶ κατακτεῖναι νοεῖς;

ΚΡΕΩΝ.

οὐ τήν γε μὴ θιγούσαν. εὖ γὰρ οὖν λέγεις.

ΧΟΡΟΣ.

μόρφῳ δὲ ποίῳ καὶ σφε βουλεύει κτανεῖν;

ΚΡΕΩΝ.

ἄγων ἔρημος ἔνθ' ἂν ἡ βροτῶν στίβος,
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι, 765
φορβῆς τοσούτον, ὡς ἄγος μόνον, προθεῖς,
ὅπως μῖασμα πᾶσ' ὑπεκφύγῃ πόλιν.
κακεῖ τὸν Ἴδιον, ὃν μόνον σέβει θεῶν,
αἰτουμένη πον, τεύζεται τὸ μὴ θανεῖν,
ἡ γινώσεται γοῦν ἀλλὰ τηρικαῦθ, ὅτι 770
πόνος περισσός ἐστι τὰν Ἰιδον σέβειν.

Η. ΣΤΑΣΙΜΟΝ ΤΡΙΤΟΝ.

ΧΟΡΟΣ.

Ἔρως ἀνέκατε μάχαν, στροφή.
Ἔρως, ὃς ἐν κτήμασι πίπτεις, ὃς ἐν μαλακαῖς παρεί-
αις νέανιδος ἐννυχευεῖς·
φοιτᾷ δ' ὑπερπόντιος, ἐν τ' ἀγρονόμοις αὐλαῖς· 775
καὶ σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς,
οὐθ' ἀμερίων ἐπ' ἀνθρώπων· ὃ δ' ἔχων, μέμνηεν.

KREON.

Be then his thoughts and actions more than mortal.
He shall not quit from death these maidens two.

CHORUS.

And hast thou doomed them both to instant death?

KREON.

Not her who touched him not.—Thou sayest well.

CHORUS.

And for the other, what the mode of death?

KREON.

Where mortal feet have never stopt I'll take her,
And there entomb her in a rocky chamber,
Alive, with so much food before her set
As may suffice to expiate the curse,
That so the general city 'scape pollution.
And there, beseeching Hades, whom alone
Of all the Gods she worships, let her gain,
If gain she can, a license not to die:
Or, come what will, she then at least will learn
'Tis wasted toil to reverence the dead.

VIII. THIRD STASIMON.

CHORUS.

STROPHE.

Love! in the fight invincible:
Love! whose attacks at once enslave:
Who on the young maid's delicate cheeks thy nightly
vigils keepest:
Who roamest o'er the main and mid the rustic cots!
None can escape thee,—neither Gods immortal,
Nor men whose lives are fleeting as the day:
He raves whom thou possessest.

σὺ καὶ δίκαιων ἀδίκους ἀντιστ.
 φρένας παρασπῆς ἐπὶ λώβῃ· σὺ καὶ τύδε νεῖκος ἀν-
 δρῶν ξύναιμον ἔχεις ταραξας· 780
 νικᾷ δ' ἐναργῆς βλεφάρων ἱμερος εὐλέκτρον.
 νύμφας, τῶν μεγάλων *παιδὶ πάρεδρος
 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

νῦν δ' ἤδη ἔγω καὶ τὸς θεσμῶν σύστημα.
 ἔξω φέρομαι τὰδ ὀρῶν, ἴσχειν δ' 785
 οὐκ ἔτι πηγὰς δύναιμι δακρύων,
 τὸν παγκοίταν ὅθ' ὀρῶ θάλαμον
 τήνδ' Ἀντιγόνην ἀνύτουσαν.

Θ. ΕΠΕΙΣΟΔΙΟΝ ΤΕΤΑΡΤΟΝ ΚΑΙ ΚΟΜΜΟΣ ΠΡΩΤΟΣ.

ΑΝΤΙΓΟΝΗ.

ὍΡΑΤ' ἐμ', ὦ γᾶς πατρίας πολῖται, στρ. α'.
 τὰν νεάταν ὁδὸν 790
 στείχουσιν, νεάτον δὲ φέγγος
 λεύσσουσιν ἀελίου, κοῦ πυτ' αὐθις· ἀλλὰ μ' ὁ παγ-
 κοίτας
 Ἄιδας ζῶσαν ἄγει
 τὰν Ἀχέροντος
 ἀκτάν, οὐδ' ὑμεναίων 795
 ἔγκληρον, οὐτ' ἐπινύμφειός· πῶ μέ τις ὕμνος
 ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.
 796 γρ. μεγ. πάρεδρος ἐν ἀρχαῖς. 797 γρ. ἐπινυμφίδιος.

ANTISTROPHE.

Thou too the upright mind to wrong pervertest,
 Till mischief comes.
 Thou too hast stirred this strife of kindred men.
 Love, that was learned in the lustrous eyes
 Of her whose bridal bed he coveted,
 A son constrains,
 Benching for him, with equal voice,
 Beside the holiest laws: for there resistless
 The goddess Aphrodite holds her revels.

(Antigone is led forth by the guards.)

(Anapestic Movement.)

I, even I, from the bondage of laws am
 Carried away, as this spectacle greets me!
 Fountains of tears no longer I check when I
 See Antigone bound for the chamber where
 All men are destined to slumber.

IX. FOURTH EPISODE AND FIRST KOMMOS.

ANTIGONE.

See me, ye citizens of my father-land,
 Treading the last of paths,—the latest sun-light
 Beholding now, and no'er again. But Hades,
 Who lays all men to rest, leads me still living
 To the banks of Acheron;
 The Hymenæal strain denied me, *how can she marry?*
 Nor hath any bridal hymn *hymn*
 Hymned me as yet; but Acheron will wed me.

ΧΟΡΟΣ.

οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ'
 εἰς τόδ' ἀπέρχει κεύθους νεκύων,
 οὔτε φθινάσιν πληγεῖσα νόσοις,
 οὔτε ξιφέων ἐπίχειρα λαχοῦσ'
 ἀλλ' αὐτόνομος, ζῶσα, μόνη δὴ
 θνατῶν, Ἄϊδαν καταβήσει.

800

ΑΝΤΙΓΟΝΗ.

ἤκουσα δὴ λυγροτάταν ὀλέσθαι ἀντιστ. α'.
 τὰν Φρυγίαν ξέναν 805
 Ταντάλουν, Σιπύλῃ πρὸς ἄκρῃ
 τὰν, κισσὺς ὡς ἀτενῆς, πετραία βλάστα δάμασεν
 καὶ νιν
 † ὄμβροι τακομέναν,
 ὡς φάτις ἀνδρῶν,
 χιών τ' οὐδαμὰ λείπει, 810
 τέγγει † δ' ὑπ' ὀφρύσι παγκλαύτοις δειράδας· ᾧ με
 δαίμων ὁμοιοτάταν κατευνάζει.

ΧΟΡΟΣ.

ἀλλὰ θεός τοι καὶ θεογεννής·
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς·
 καὶ τοι φθιμένη τοῖς ἰσοθέοις 815
 ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

ΑΝΤΙΓΟΝΗ.

οἶμοι γελῶμαι. τί με, πρὸς θεῶν πατράων, στρ. β'.
 οὐκ † οὐλομέναν ὑβρίζεις,
 ἀλλ' ἐπίφαντον;

⁸⁰⁰ γρ. ὄμβροι.⁸¹¹ γρ. τέγγει θ'.⁸¹² γρ. μέγ' ἀκοῦσαι τοῖς ἰσοθ. ἔγκληρα λαχεῖν.⁸¹³ γρ. ὀλομέναν.

CHORUS.

Nay, but renowned and freighted with praises,
 To the dark recess of the dead thou departest.
 Wasting disease has not smitten thy form,
 Nor the meed of the sword thy portion has been.
 / Self-controlled and alive thou wilt go,
 Thou only of mortals, to Hades!

ANTIGONE.

Erewhile I heard how piteously perished
 That Phrygian dame, who came to rule among us,
 The child of Tantalus,
 Whom, clinging to her as the ivy clings,
 A sprouting rock controlled,
 And as she wastes away, the legend tells us,
 She lacks nor rain nor snow,
 But still, beneath her ever-weeping brows,
 Bedeweth she her bosom:
 Likest to her, fate leads me to my rest!

CHORUS.

A Goddess was she, and Gods were her fathers:
 We are but mortals, and mortal our sires:
 Bethink thee how great for a perishing soul,
 To challenge the fame of the Godlike!

ANTIGONE.

Ah! I am laughed to scorn! why by my father's Gods
 Dost so deride me ere my death,
 While yet the sun beholds me?

SOPH. ANT.

G

ὦ πόλις, ὦ πόλεως 820
 πολυκτήμενος ἀνδρες·
 ἰὼ Διρκαῖαι κρῆναι, Θήβας τ'
 εὐαρμάτου ἄλσος, ἔμπας
 ξυμμάρτυρας ὑμῖ ἐπικτῶμαι,
 οἷα φίλων ἄκλαυτος, οἷοις νόμοις 825
 πρὸς ἔρμα τυμβόχωστον ἔρχομαι τάφον ποταινίου,
 ἰὼ δύστανος,
 οὐτ' ἐν τοῖσιν ἔτ', οὔτε τοῖσιν
 μέτακτοι, οὐ ζῶσιν, οὐ θανούσιν,

ΧΟΡΟΣ.

προβᾶσ' ἐπ' ἔσχατον θράσους, 830
 ὑψηλὸν ἐς Δίκας βάθρον
 προσέπεσες, ὦ τέκνον, πολύ.
 πατρῶν δ' ἐκτελείς τιν' ἄθλον.

ΑΝΤΙΓΟΝΗ.

ἔψανσαι ἀλγεινοτάτας ἐμοὶ μερίμνας, ἀντιστ.β'.
 πατὴρ τριπύλιστον τοῖτον, 835
 τοῦ τε πρόπαντος
 ἀμετέρου πότμου
 κλεινοῖς λαβδαικίδαισιν.
 ἰὼ ματρῆναι λέκτρων ἄται,
 κοιμήματά τ' αὐτογέννητ' 840
 ἀμῇ πατρὶ δυσμόρου ματρὸς,
 οἷων ἐγὼ ποθ' ἀ ταλαίφρων ἔφυν·
 πρὸς οὐς ἀραῖος, ἄγαμος, αὖ ἐγὼ μέτοικος ἔρχομαι.

⁸²⁰ γρ. ἔργμα.

⁸²⁵ γρ. ἐκτείνεις.

⁸³⁰ γρ. βροτοῖσιν οὐτ' ἐν νεκροῖσι.

⁸³⁵ γρ. οἰκτον.

City, and citizens of high estate,
 Ah! and ye streams of Dirke, and thou grove
 Of Thebe ear-renowned,
 You at least I gain
 For me as follow-witnesses,
 How by my friends unwept, by laws how cruel,
 I go to the tomb-heapt mound of a strange sepulture.
 Ah woe is me!
 Neither with these nor those a settler I;
 The living deny and the dead disown me.

CHORUS.

To the height of boldness soaring
 On Dirke's lofty throne, my child,
 Full rudely hast thou stumbled.
 — 'Tis some ancestral task thou art fulfilling.

ANTIGONE.

Most painful are the thoughts which thou hast harped—
 My father's thrice-renowned tale of sorrow,
 Which touches too the lot of all of us—
 The famed Labdakide.
 Woe! woe! the curse of the maternal bed—
 The incestuous nuptials of my ill-starred mother,
 With her own son my father!
 Ah! what a match was that
 To which I owe my birth, unhappy me!
 To them, under the curse, unblest by marriage,
 I go an emigrant from life to death!

ἰὼ δυσπότημων
 κασίγνητε γύμων κυρήσας, 845
 θανῶν ἔτ' οὔσαν κατήνηρές με.

ΧΟΡΟΣ.

σέβειν μὲν, εὐσέβειά τις·
 κράτος δ', ὅτῃ κράτος μέλει,
 παραβατὸν οὐδαμῇ πέλει.
 σὲ δ' αὐτόγνωτος ὦλεσ' ὀργά. 850

ΑΝΤΙΓΟΝΗ.

ἄκλαυτος, ἄφιλος, ἀνυμέναιος, ἐπιδός·
 * ἅ ταλαίφρων ἄγομαι
 τάνδ' ἐτοίμαν ὀδύν.
 οὐκ ἔτι μοι τύδε λαμπάδος † ἱερὸν ὕμμη
 θέμις ὀρᾶν ταλαίνῃ· 855
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον
 οὐδεὶς φίλων στεκίζει.

ΚΡΕΩΝ.

Ἄρ' ἴστ', αἰοδαῖς καὶ γόους πρὸ τοῦ θανεῖν
 ὥς οὐδ' ἂν εἰς παύσαιτ' ἂν, εἰ χρεῖη λέγειν;
 οὐκ ἄξεθ' ὥς τάχιστα, καὶ κατηρεφεῖ 860
 τύμβῳ περιπτύξαντες, ὥς εἰρηκ' ἐγὼ,
 ἄφετε μόνην ἔρημον, εἴτε † χρῆ θανεῖν,
 εἴτ' ἐν ταιαύτῃ ζῶσα τυμβεύειν στέγη·
 ἡμεῖς γὰρ ἄγνοί τούπὶ τήνδε τὴν κόρην
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται. 865

²⁰⁰ λείπ. α.

²⁰¹ γρ. ἱερὸν.

²⁰² γρ. χρῆ.

Ah ! brother mine,
Thy marriage too has brought no good—
Dying, thou hast destroyed me living still.

CHORUS.

All reverence good reverence is :
But might, when might is rightly held,
May on no plea be overstept ;
Thy self-willed temper hath destroyed thee !

ANTIGONE.

Unwept, unfriended, and unwedded, I,
A weary-hearted maid,
Am led along this road of imminent death.
No longer may I see
This luminary's sacred eye, unhappy !
All unbemoaned by friends,
My fate calls forth no tear !

KREON.

(Advancing from the Palace.)

Know ye that no man o'er would make an end
If it might serve his purpose to defer
With groans and dirges the approach of death !
Away with her at once, and close her round
With the o'erarching tomb, as I commanded.
There leave her to herself, whether she wills
To die or live entombed in such a house :
We wash our hands of her, and take no sin
Whate'er befalls ; but of a settlement
In upper air we doom her alienate.

(Retires again.)

ΑΝΤΙΓΟΝΗ.

ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς
 οἰκησις αἰείφρουρος, οἱ πορεύομαι
 πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς
 πλεῖστον δέδεκται Περσέφασσ' ὀλωλότων·
 ὦν λαισθία ἔγω καὶ κάκιστα δὴ μακρῇ 870
 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου·
 ἐλθοῦσα μέντοι, κάρτ' ἐν ἐλπίσιν τρέφω
 φίλη μὲν ἤξειν πατρί, προσφιλεῖς δὲ σοί,
 μῆτερ, φίλη δὲ σοί, κασίγνητον κἀρα·
 ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 875
 ἔλousa, κακόσμησα, κάπιτυμβίους
 χοαῖς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὺν
 δέμας περιστέλλουσα, τοιαῦτ' ἄρνυμαι.
 καίτοι σ' ἐγὼ ἔτιμησα τοῖς φρονούσιν εὖ.
 οὐ γάρ ποτ' οὗτ' ἂν, εἰ τέκνων μήτηρ ἔφυν, 880
 οὗτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,
 βίᾳ πολιτῶν τόνδ' ἂν ἠρόμην πόνον. |
 τίνας νόμου δὴ ταῦτα πρὸς χάριν λέγω·
 πόσις μὲν ἂν μοι, κατθανόντος, ἄλλος ἦν,
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἤμπλακον· 885
 μητρός δ' ἐν Ἰλίδου καὶ πατρός κεκευθότου,
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι πυτέ.
 τοιῷδε μέντοι σ' ἐκπροτιμήσας ἐγὼ
 νόμῳ, κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν,
 καὶ δεινὰ τολμᾶν, ὦ κασίγνητον κἀρα. 890
 καὶ νῦν ἄγει με διὰ χειρῶν οὕτω λαβὼν,

ANTIGONE.

O tomb, O bridal chamber, O thou dwelling,
 Dug in the solid rock, and ever guarded!
 Whither I go to join my kindred dead.
 Dead are they—few remain—and Persephassa
 Has taken them to herself. And I the last,
 And far most miserably, shall now descend
 Before my term of life has reached the
 Allotted me by fate. | Yet, going thither
 I cherish it among my fondest hopes
 I shall be welcomed with my father's
 With thy affection, mother, and thy
 O brother mine; because, when that
 With mine own hands I bathed and
 And poured around your sepulchres
 Due to the tomb: but now, O Po
 Such is my meed for honouring *thee*,
 Yet did I well to honour thee, if
 Who judge aright will judge the deed
 Or had I lost the children I had
 Or had my husband pined away in
 Would I have taken up this toil,
 The public will. | And wherefore say I this:
 What rule of right is *there*?—My husband dead,
 Another husband might have filled his place.
 And if I lost my child, another mate
 Might have begotten me another son. |
 But now that Hades veils from mortal eyes
 Father and mother both, there is no root
 From which a brother's life could bloom again.
 Guided by such a rule, I thought it meet
 To seek thy honour, and neglect all else:
 But Kreon deems it sin and dire transgression,
 O brother mine! And now he leads me forth
 By force of hand, unbedded and unwedded,

ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου
 μέρος λαχοῦσαν, οὔτε παιδείου τροφῆς·
 ἀλλ' ὡδ' ἔρημος πρὸς φίλων ἢ δῖος μορος, 795
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς.
 ποίαν παρεξελθοῦσα δαιμόνων δίκην;
 τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι
 βλέπειν; τί ν' αὐδᾶν ζυμμάχων; ἐπεὶ γε δὴ
 τὴν δυσσέβειαν εὖσεβοῦσ' ἐκτησάμην.
 ἀλλ', εἰ μὲν οὖν τὰδ' ἐστὶν ἐν θεοῖς καλὰ, 900
 παθόντες ἂν ζυγγοίμεν ἡμαρτηκότες·
 εἰ δ' οἷδ' ἀμαρτάνουσι, μὴ πλείω κακὰ
 πάθοιεν, ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

ΧΟΡΟΣ.

ἔτι τῶν αὐτῶν ἀνέμων † αὐταὶ
 ψυχῆς ῥίπαί τήνδε γ' ἔχουσιν. 905

ΚΡΕΩΝ.

τοιγὰρ τούτων τοῖσιν ἄγουσιν
 βραδυτῆτος ὑπερ κλαύμαθ' ὑπάρξει.

ΑΝΤΙΓΟΝΗ.

οἶμοι, θανάτου τοῦτ' ἐγγυτάτα
 τοῦπος ἀφίκται.

ΧΟΡΟΣ. ΚΡΕΩΝ

θαρσεῖν οὐδὲν παραμυθῶμαι 910
 μὴ οὐ τὰδε ταύτη κατακυροῦσθαι.

ΑΝΤΙΓΟΝΗ.

ὦ γῆε Θήβης ἄστρ' πατρῶν,
 καὶ θεοὶ προγενεῖς,

The promised nuptial tie denied to me,
 And the sweet care of children. Ill-starred maid!
 Thus rest of friends I go, while yet alive,
 Down to the cavernous chambers of the dead!
 In what sort have I wronged the laws of heaven?
 Ah! why, unhappy, must I still regard
 The Gods—what aid invoke? when now I earn
 The name of impious by my piety.
 Then be it so—if heaven approves these deeds,
 My punishment shall prove to me my guilt;
 But if the sin is theirs, may they not suffer
 More sorrow than they wrongly wreak on me!

(Kreon comes forward again.)

(Anapestic Movement.)

CHORUS.

Blowing still from the self-same quarter the
 Storm of the soul this maiden possesseth.

KREON.

For this, and for loitering thus by the way,
 With weeping and wailing these guards shall atone.

ANTIGONE.

Ah me! this announcement has come to mine ears,
 The near neighbour of death!

(KREON) CHORUS.

No comfort I give for the confident hope
 That this sentence will lack its fulfilment.

ANTIGONE.

Land of my fathers! city of Thebe!
 Gods of my lineage!

ἄγομαι δὴ, κοῦκ ἔτι μέλλω.
 λεύσσετε, Θήβης † τὴν κοιρανιδῶν § 36 915
 μούνην λοιπὴν,
 οἶα πρὸς οἷων ἀνδρῶν πάσχω,
 τὴν εὐσεβίαν σεβίσασα.

I. ΣΤΑΣΙΜΟΝ ΤΕΤΑΡΤΟΝ.

ΧΟΡΟΣ.

Ἔτα καὶ Δανάας οὐράνιον φῶς στρ. α'.
 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς 920
 κρυπτομένα δ' ἐν τυμβήρει θαλάμῃ κατεζεύχθη.
 καίτοι † καὶ γενεᾷ τίμιος, ὦ παῖ, παῖ,
 καὶ Ζηνὸς ταμיעέσκε γοναῖς χρυσορύτους.
 ἀλλ' αἱ μοιριδία τις δύνασις δεινὴ
 οὐτ' ἂν νιν † ὄλβος, οὐτ' Ἄρης, 925
 οὐ πύργος, οὐχ ἀλίπτυποι κελαιναὶ
 ῥαῖς ἐκφύγοιεν.

ζεύχθη ὁ † ὑξύχολος παῖς ὁ Δρύαντος, ἀντ. α'.
 Ἰδωνῶν βασιλεὺς, κερτομίσις οργαῖς,
 ἐκ Διονύσου πετρῶδει κατὰ φάρκτος ἐν δεσμῇ. 930
 οὕτω τᾶς μανίας δεινὸν ἀποστάζει
 ἀνθηρόν τε μένος κείνος· ἐπέγνω † δὲ * δύαις
 ψαύων τὸν θεὸν ἐν κερτομίσις γλώσσαις.
 παύεσκε μὲν γὰρ ἐνθέους
 γυναικας, εὐϊὸν τε πῦρ, φιλαύλους τ' 935

⁹¹⁵ γρ. οἱ κοιρανιδῶν τὴν βασιλίδαν.

⁹²⁵ γρ. ὁμβρικ.

⁹²⁸ γρ. ὁξύχολος.

⁹²⁸ λείπ. καὶ.

⁹³⁰ γρ. μανίαις.

They seize me—no longer I tarry !
 See me, the only surviving branch of the
 Princes of Thebe,
 See what a doom, and from whom, is upon me,
 Because I the holy have hallowed !

(Antigone is led away.)

X. FOURTH STASIMON.

CHORUS.

STROPHE I.

E'en Danaë's form endured to lose
 In brass-clampt halls the light of heaven.
 Concealed and pent was she in tomb-like chamber;
 And yet, my child, my child,
 From lineage high she came,
 And husbanded the seed of Zeus,
 Flowing in golden streams.
 The power of destiny is mighty still !
 Nor wealth nor war,
 Nor tower on land, nor the black ships, sea-stricken,
 Can escape it.

ANTISTROPHE I.

He too, so keen in wrath, the son of Dryas,
 Edonia's King, received the yoke,
 Thanks to his taunting mood.
 By Dionysus closed around with rocky bonds.
 So mighty and so vigorous the strength
 Of madness which distilled from him.
 But sorrow taught him
 It was a God his jeering tongue had mocked.
 For he sought to let and hinder
 The dances possessed by God,
 And the Bacchanalian torches ;

ἡρέθιζε Μούσας.

παρὰ δὲ Κυνανέων πελαγέων διδύμας ἁλός, στρ. β'.
 ἄκται Βοσπόριαι, ἰδ' ὁ Θρηκῶν †[ἄξενος]
 Σαλμύδησος, ἵν' * ἄγχιστός Ἄρης
 δισσοῖσι Φινείδαις 940
 εἶδεν ἀρατὸν ἔλκος,
 τυφλωθὲν ἐξ ἀγρίας δάμαρτος,
 ἀλαὸν ὠλαστόροισιν ὁμμάτων κύκλοις ἀραχθὲν,
 ἐγγέων * ἄτερθε,
 χεῖρεσσι καὶ κερκίδων ἀκμαῖσι· 945

κατὰ δὲ τακόμενοι μέλεοι μελίαν πάθαν ἀντιστ. β'.
 κλαίου ματρὸς, ἔχοντες ἀνύμφευτον γονάν·
 αἱ δὲ σπέρμα μὲν ἀρχαιογόνων
 † αὐδασ' Ἐρεχθεϊδᾶν,
 τηλεπύροις δ' ἐν ἄντροις 950
 τράφη θυέλλησιν ἐν πατρῆαίς
 Βορεῆς ἀμιππος ὀρθόποδος ὑπὲρ πάγου θεῶν παῖς·
 ἀλλὰ καπ' ἐκείνη
 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

ΙΑ. ΕΠΕΙΣΟΔΙΟΝ ΠΕΜΠΤΟΝ.

ΤΕΙΡΕΣΙΑΣ.

ΘΗΒΗΣ ἄνακτες, ἤκομεν κοινὴν ὁδὸν 955

²²⁰ λείπ. ἄξενος.

²²¹ γρ. ἐγγ. ὑφ' αἵματηραῖ.

²²⁰ γρ. ἀγχιπόλις.

²²¹ ἄντας·

And much provoked the Muses of the flute.

STROPHE II.

By the Cyanean shoals, where two seas meet,
 Are the Bosphorian cliffs, and Salmydessus,
 Where Thracians dwell, unkind to voyagers.
 There Mars, the neighbour, saw the accursed wound,
 Inflicted, blindness-bringing,
 On the two sons of Phineus,
 By his savage wife ;
 A wound sight-leasing to the ghostly eye-balls,
 Stabbed without spears
 By violent hands and with the shuttle's point.

ANTISTROPHE II.

Wasting away their mother's piteous sufferings,
 Full piteously they bemoaned,
 Sprung as they were from one
 In marriage most unblest.
 But she, by line maternal, challenged her share
 In the old honours of the Erechtheids.
 And, Boreas-daughter, she was roared amid paternal
 gales,
 In the deep-grottoed caverns :
 Swift as the steed she clomb the precipices—
 Child of the deities was she,
 But yet the everlasting Fates
 O'ertook e'en her, my child.

(Teiresias enters led by a boy.)

XI. FIFTH EPISODE.

TEIRESIAS.

T. bles of Thebes, behold us here consorted,

δὺ ἐξ ἐνὸς βλέποντε. τοῖς τυφλοῖσι γὰρ
αὕτη κέλευθος ἐκ προηγητοῦ πέλει.

ΚΡΕΩΝ.

τί δ' ἔστιν, ὦ γεραῖε Τειρεσία, νέον;

ΤΕΙΡΕΣΙΑΣ.

ἐγὼ διδάξω· καὶ σὺ τῇ μάντει πιθοῦ.

ΚΡΕΩΝ.

οὐκ οὐκ πάρος γε σῆς ἀπεστάτου φρενός.

960

ΤΕΙΡΕΣΙΑΣ.

ταὶ γὰρ δι' ὀρθῆς τήνδε ναυκληρεῖς πόλιν.

ΚΡΕΩΝ.

ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα.

ΤΕΙΡΕΣΙΑΣ.

φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.

ΚΡΕΩΝ.

τί δ' ἔστιν; ἢς ἐγὼ τὸ σὸν φρίσσω στόμα.

ΤΕΙΡΕΣΙΑΣ.

γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.

965

εἰς γὰρ παλαιὸν θῆλον ὀρνιθοσκόπον

ἵζων, ἔν' ἦν μοι παντὺς οἰωνοῦ λιμὴν,

ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ

κλάζοντας οἴστρῳ καὶ βεβαρβαρωμένῳ,

καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς

970

ἔγνω· πετρῶν γὰρ ροῖβδος οὐκ ἄσημος ἦν.

εὐθὺς δὲ δείσας, ἐμπύρων ἐγευόμην

βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων

Yokefellows of the road, and one for both
Doth spy the way: for thus it is, the blind
Must stay at home, unless his guide go with him.

KREON.

O old Teiresias, say, what hath befallen!

TEIRESIAS.

That shalt thou learn: do thou the seer obey.

KREON.

Never as yet have I thy counsel scorned.

TEIRESIAS.

Therefore thou steer'st the state unswerved by storms.

KREON.

I own the profit that I owe to thee.

TEIRESIAS.

Once more thou standest on the edge of fate.

KREON.

What is't? I shudder as I hear thy words.

TEIRESIAS.

The tokens of my art will tell thee. Listen!
I sat upon mine old augurial throne,
Where was my haven for each fowl of the air,
And lo! I hear an unknown voice of birds,
Clamouring with fierce and inarticulate rage,
And clawing one another to the death.
Thus much I knew: for their wings' whizzing sound
Told a plain tale. | And forthwith in my fear
I sent to try the ignispicious signs
Amid the blaze of the enkindled altars.
There from the victim no clear flame arose,

Ἴφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῇ
 μυδῶσα κηκὶς μηρίων ἐτήκετο, 975
 κᾶτυφε, κἀνέπτυσ' καὶ μετάρσιοι
 χολαὶ διεσπείροντο, καὶ καταρρύνεις
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς |
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα,
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα. 980
 ἐμοὶ γὰρ οὗτος ἡγεμὼν, ἄλλοις δ' ἐγώ.
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεὶ πόλις.
 βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς
 τοῦ δυσμόρου πεπτῶτος Οἰδίου γόνου. | 985
 αἱτ' οὐ δέχονται θυστάδας λιταῖς ἔτι
 θεοὶ παρ' ἡμῶν, οἷδ' ἐμῶν φλόγα,
 οὐδ' ὄρνις εὐσήμους ἀπορρῶιδεῖ βοᾶς,
 ἀνδροφθόρου βεβρωῶτες αἵματος λίπος.
 | ταῦτ' οὖν, τέκνον, φρόνησιν. ἀνθρώποισι γὰρ 990
 τοῖς πᾶσι κοινόν ἐστι τοῦ ξαμαρτάνειν
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκ ἔτ' ἔστ' ἀνὴρ
 ἄβουλος οὐδ' ἀνολβυς, ὅστις ἐς κακὸν
 πεσὼν ἀκείται, μὴδ' ἀκίνητος πέλει.
 αὐθαδία τοι σκαιότητ' ὀφλισκάνει. | 995
 ἀλλ' εἴκε τῷ θανόντι, μὴδ' ὀλωλότα
 κέντει. τίς ἀλκὴ τὸν θανόντ' ἐπικταίνει;
 εὐ σοὶ φρονήσας εὐ λέγω· τὸ μαθάνειν δ'
 ἡδιστον εὐ λέγοντος, εἰ κέρδος λέγοι.

ΚΡΕΩΝ.

ὦ πρέσβυ, πάντες, ὥστε τοξόται σκοποῦ, ✓ 1000
 τοξεύετ' ἀνδρὸς τοῦδε, κούδ' ἐμῶν μαντικῆς

But in the ashes liquefying grease
 From off the bones did ooze and smoke and sputter.
 High in the air the vesicles were scattered :
 And from the solid fat, which covered them,
 The thighs fell out, and lay all bare below. |
 Such baffled signs of omens indistinct

This boy made known to me. For, as to others

I serve as guide, he serves as guide to me. |

— Thy will has brought this sickness on the state.

Our altars, high and low, of every sort,
 Have taken infection from the birds and dogs
 Which feed upon the son of Œdipus,
 Fallen by such a dismal-fatal end. |

Therefore the Gods no longer take our proffers
 Of sacrificial prayers and thigh-bone flames ;
 Nor do the birds with flapping wings give out
 Sounds of good omen, for they all have eaten
 The fattening blood of man in battle slain.

| Then take these things to heart, my son : for error
 Is as the universal lot of man ;

But whensoe'er he errs, that man no longer
 Is witless or unblest, who, having fallen
 Into misfortune, seeks to mend his ways
 And is not obstinate : the stiffneckt temper
 Must oft plead guilty to the charge of folly.

Then yield thee to the dead, nor further stab
 The fallen foe : what bravery is this,
 To kill the dead again ? With good intentions
 I give thee now good counsel, and to learn
 Is sweetest when good counsel counsels gain.

KREON.

Old man, ye all, like bowmen at the butts,
 Are aiming at me : e'en with prophet's lore

ἄπρακτος ὑμῖν εἰμί, τῶν * ὑπ', ἀργύρου,
ἐξημπόλημαι κύκπεφόρτισμαι πάλαι.

κερδαίνεται, ἐμπολάτε τὸν πρὸς Σάρδειον

ἤλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν 1005

χρυσόν· τάφη· δ' ἐκείνον οὐχὶ κρύψετε,

οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν

φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,

οὐδ' ὥς μίασμα τοῦτο μὴ τρέσας ἐγὼ

θάπτειν παρήσω κείνον. εὐ γὰρ οἶδ' ὅτι 1010

θεοὺς μαιίνειν οὔτις ἀνθρώπων σθένει.

πίπτουσι δ', ὧ γεραῖε Τειρεσία, βροτῶν

χοῖ πολλὰ δεινοὶ πτώματ' αἵσχυρ', ὅταν λόγους

αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

ΤΕΙΡΕΣΙΑΣ.

φεῦ·

1015

ἄρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται—

ΚΡΕΩΝ.

τί χρῆμα; ποῖον τοῦτο πάγκοινων λέγεις.

ΤΕΙΡΕΣΙΑΣ.

ὅση κράτιστον κτημάτων εὐβουλία;

ΚΡΕΩΝ.

ὅσῃ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

ΤΕΙΡΕΣΙΑΣ.

ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

1020

ΚΡΕΩΝ.

ὦ βούλομαι τὸν μάντιν ἀντειπεῖν κεκῶς.

¹⁰²² γρ. τῶν δ' ὑπαι γένοιν.

I am bartered for by you, by whom, for silver,
This long while have I been both bought and sold.
Well! make your gains: earn, as ye will, by traffick
The Lydian amber-gold and Indian gold:
But natheless ye shall never bury *him*;—
Not though Jove's eagles take him as their food,
And bear him to the God's supernal throne,
Not by the dread of this pollution moved
Will I give him to burial: for I know
'Tis not in man to foul heaven's purity.
But, old Teiresias, o'en the ablest mortals
Fall shamefully, when, for the sake of gain,
They utter shameful speeches speciously.

TEIRESIAS.

Oh!

What man is there that knows? who that considers—

KREON.

In what? thou askest comprehensive questions.

TEIRESIAS.

How far the best of goods good counsel is?

KREON.

As far as folly is the greatest loss.

TEIRESIAS.

Well, thou at least hast caught that grievous ailment.

KREON.

I will not bandy insults with a prophet.

ΤΕΙΡΕΣΙΑΣ.

καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

ΚΡΕΩΝ.

τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

ΤΕΙΡΕΣΙΑΣ.

τὸ δ' ἐκ τυράννων, αἰσχροκέρδειαν φιλεῖ.

ΚΡΕΩΝ.

ἂρ' οἶσθα ταγοὺς ὄντας, ἂν λέγῃς, λέγων; 1025

ΤΕΙΡΕΣΙΑΣ.

οἶδ'· ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.

ΚΡΕΩΝ.

σοφὸς σὺ μάντις, ἀλλὰ τάδεικεῖν φιλῶν.

ΤΕΙΡΕΣΙΑΣ.

ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι;

ΚΡΕΩΝ.

κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.

ΤΕΙΡΕΣΙΑΣ.

οὕτω γὰρ ἤδη καὶ δοκῶ, τὸ σὸν μέρος; 1030

ΚΡΕΩΝ.

ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμήν φρένα.

ΤΕΙΡΕΣΙΑΣ.

ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι
τροχοὺς ἀμιλλητῆρας Ἑλίου τελῶν,
ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχχνων ἔνα
νέκυν νεκρῶν ἀμοιβὸν ἀντιδούς ἔσει· 1035
ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βυλῶν κάτω,

TEIRESIAS.

Nay but thou dost, belying my predictions.

KREON.

The race of seers is wholly given to pelf.

TEIRESIAS.

The tyrant-race is given to filthy lucre.

KREON.

Know'st thou it is thy King thou greetest thus?

TEIRESIAS.

Thou rul'st the state my aid preserved for thee.

KREON.

A wise seer art thou, but unrighteous ever.

TEIRESIAS.

Must I awake the secrets of my soul?

KREON.

Awake them: only speak no more for gain.

TEIRESIAS.

And thinkest thou I am seeking gain from *thee*?

KREON.

Know this—thou shalt not traffick in my will.

TEIRESIAS.

And know thou this—the next few revolutions
Of the sun's wheels in rival circles rolling
Scarcely shalt thou compass, ere thou hast exchanged,
Dead for the dead a recompense, a child
In whom thy heart's blood flows; because that thou
Hast cast below one who should be above,

ψυχὴν τ' ἀτίμως ἐν τάφῳ *μετοικίσας
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὐθιῶν
 ἄμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.
 ὦν οὔτε σοι μέτεστιν οὔτε τοῖς ἄνω 1040
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τύδε,
 τούτων σε λωβητῆρες ὑστεροφθόροι
 λοχῶσιν Ἰλίδον καὶ θεῶν Ἰερυνύες,
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένος 1045
 λέγω. φανεῖ γὰρ οὐ μακροῦ χρόνου τριβὴ
 ἀνδρῶν, γυναικῶν, σοῖς δόμοις κωκύματα.
 ἐχθραὶ δὲ πᾶσαι ξυνταράσσονται πόλεις,
 ὕσων σπαράγματ' ἢ κύνες †καθήγισαν,
 ἢ θῆρες, ἢ τις πτηνὸς οἰωνός, φέρων 1050
 αἰνύσιον ὀσμὴν ἐστιοῦχον ἐς πόλιν.
 τοιαῦτά σου, λυπεῖς γὰρ, ὥστε τοξότης
 ἀφῆκα θυμῷ καρδίας τοξεύματα
 βέβαια, τῶν σὺ θάλλπος οὐχ ὑπεκδραμεῖ.
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα 1055
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,
 καὶ γυνὴ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν,
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν, ἣ νῦν φέρει.

ΧΟΡΟΣ.

ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας.
 ἐπιστάμεσθα δ', ἐξ ὅτου λευκὴν ἐγὼ 1060
 τήνδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,
 μή πώ ποτ' αὐτὸν ψεῦδος ἐς πόλιν λακεῖν.

ΚΡΕΩΝ.

ἐγνώκα καὐτὸς, καὶ ταρασσομαι φρένας.

¹⁰³⁷ γρ. κατ'ἰκίσεις.

¹⁰⁴⁰ γρ. καθήγισαν.

And, stript of franchise in the land of life,
 Hast sent a soul to settle in the grave.
 And, on the other part, detainest here,
 From Gods infernal excommunicate,
 An unentombed and unaneléd corpse.
 Thou hast not art or part in him, nor have
 The Gods above, but thou constrainest them.
 Therefore, with dreadful thoughts of future mischief,
 The avenging Sprites of Hades and of Heaven
 Lay wait to take thee in the self-same evils.
 Look to it now, if I say this for silver.
 For, yet a little while, and thou shalt hear
 The wails of men and women in thy palace;
 And all the states are stirred in rage together,
 Whose mangled citizens have found a tomb
 In hungry maw of dogs and beasts of prey,
 Or where some winged fowl of the air has borne
 Unholy odours to their hearth and home.
 Such arrows in mine anger, for thou gall'st me,
 I, as an archer, shoot against thy heart,
 Well-aimed, and thou wilt not escape their sting.
 Boy, lead me home again that he may vent
 His rage on younger men, and learn to keep
 His tongue more quiet, and to train his mind
 To wiser thoughts than those which guide him now.

(Teiresias retires.)

CHORUS.

Sire, he is gone, after dread prophecies.
 And since the hoary hairs which crown my head
 Were raven locks, I never know him speak
 Falsely in what concerns the common weal.

KREON.

I know it too: my mind is ill at ease.

τό τ' εικάθειν γὰρ δεινόν· ἀντιστάντω δὲ
ἄτῃ πατάξαι θυμόν, ἐν δεινῷ πάρα.

1065

ΧΟΡΟΣ.

εὐβουλίας δεῖ, παῖ Μενοιτιάδῃς, Κρέον.

ΚΡΕΩΝ.

τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.

ΧΟΡΟΣ.

ἐλθὼν, κόρην μὲν ἐκ κατώρυχος στέγης
ἄνεις· κτίσων δὲ τῇ προκειμένῳ τάφον.

ΚΡΕΩΝ.

καὶ ταῦτ' ἐπαινεῖς, καὶ δοκεῖς πυρεικάθειν;

1070

ΧΟΡΟΣ.

ὅσον γ', ἀναξ, τάχιστα. συντέμνουσι γὰρ
θεῶν ποδάκεις τοὺς κακόφρονας βλάβαι.

ΚΡΕΩΝ.

οἶμοι. μόλις μὲν, καρδίας δ' ἐξίσταμαι
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.

ΧΟΡΟΣ.

δρᾶ νυν τάδ' ἐλθὼν, μῆδ' ἐπ' ἄλλοισιν τρέπε. 1075

ΚΡΕΩΝ.

ὦδ' ὡς ἔχω στείχοιμ' ἄν· ἴτ' ἴτ', ὁπάονες,
οἱ τ' ὄντες, οἱ τ' ἀπόντες, ἀξίνας χερσὶν
ὀρμᾶσθ' ἐλόντες εἰς ἐπόψιον τόπον.
ἐγὼ δ', ἐπεὶ δόξα τῇδ' ἐπεστράφη,
αὐτός τ' ἔειπον, καὶ παρὼν ἐκλύσομαι.

1080

For if to yield is painful, opposition,
Where mischief smites our wrath, is painful too.

CHORUS.

Advise thee well, Kreon, Menœceus' son.

KREON.

What must I do? Speak; I will heed thy words.

CHORUS.

Go, free the damsel from the cavern'd chamber,
And make a tomb for the neglected corso.

KREON.

Is this thy counsel, and must I give way?

CHORUS.

At once, O King! The hind'rances of heaven
Swiftly, by cross-ways, overtake our folly.

KREON.

Ah me!
'Tis hard, but still my heart must yield to do it;
For he who fights with fate must fight in vain.

CHORUS.

Then go and do it. Leave it not to others.

KREON.

Forth from this spot I go: up, up, my servants,
Present and absent, hasten, axe in hand,
To the high downs which rise before our eyes.
And I, since that my mind has ta'en this turn,
Myself will free her whom I bound myself.

|| δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόηους
ἀριστον ἢ σώζοντα τὸν βίον τελεῖν.

stop

ΙΒ. ΟΡΧΗΣΤΙΚΟΝ.

ΧΟΡΟΣ.

ΠΟΛΥΔΥΝΜΕ, Καδμείας νύμφας ἀγαλμα, στροφή α'.

καὶ Διὸς βυρυβρεμέτα

γένος, κλυτὰν ὃς ἀμφέπει

1085

Ἰταλίαν, μέδεις δὲ

παγκοίνοικ' Ἐλευσινίας

Δηοῦς ἐν κόλποις,

Βακχεῦ Βακχύν

† ματρόπολιν Θήβαν

1090

τῶν, παρ' ὑγρῶν

ισμηνοῦ † ρείθρων ἀγρίου τ'

ἐπὶ σπορᾷ δράκοντος.

σέ δ' ὑπὲρ † οἰλόφωιο πέτρης στέροψ

ὅπως

ἀντιστ. α'.

λιγνύς, ἔνθα Κωρύκλαι

1095

Νύμφαι † στίχουσι Βακχίδες,

Κασταλίας δὲ νᾶμα.

καὶ σε Νυσαίων ὀρέων.

κισσήρεις ὄχθαι,

χλωρί τ' ἀκτὰ

1100

πολυσταφυλος πέμπει,

αἰμβρότων ἐπέων

εὐαζόντων, Θηβαίας

ἐπισκοπούντ' ἀγυιάς.

¹⁰⁸⁰ γρ. ὦ Βακχεῦ.

¹⁰⁸⁸ γρ. ρείθρων.

¹⁰⁹⁰ γρ. μητρόπολιν.

¹⁰⁹⁸ γρ. οἰλόφω.

¹⁰⁹¹ γρ. ναιών.

¹⁰⁹⁸ γρ. στείχουσι.

For now I greatly fear 'tis best to pass
Through life observant of the established laws.

Good!

(Hustens off the stage, followed by his guards.)

XII. TRAGIC DANCING SONG.

CHORUS.

STROPHE I.

Thou of the many names,
Whom Kadmus' daughter loves with a mother's pride,
Whom Jove the awful thunderer begot;
Guardian of far-famed Italy, and King
In dales of Eleusinian Doo, votary-thronged,
Baccheus, the Bacchante's mother-city,
Thebe inhabiting,
By the Ismenus' over-flowing streamis,
Where the grim dragon's teeth were sown.

ANTISTROPHE I.

Thee o'er the double-crested rock
The illumined smoke beholds,
Whither ascend Korycian nymphs in Bacchanalian chorus:
Thee too beholds Kastalia's fount: and thee
The ivy-mantled slopes of Nysa's hills,
And that green headland, where thick clusters hang,
Send, when religious voices hymn thy name,
A visitant to our Thebæan streets.

τὰν †ἐκπαγλα τιμῆς στροφή β'. 1105
 ὑπὲρ †πασᾶν πόλεων
 ματρὶ σὺν κεραυνίᾳ·
 καὶ νῦν, ὡς βιαίως
 ἔχεται πάνδημος †ἀμὰ πόλις ἐπὶ νόσου,
 μολεῖν καθαρσίῳ ποδὶ Παρνησίαν 1110
 ὑπὲρ κλιτῶν
 ἢ στονόεντι πορθμῶν.

ἰὼ πῦρ πνεύντων ἀντιστροφή β'.
 χόραγ' ἄστρων, νυχίων
 φθεγμάτων ἐπίσκοπε, 1115
 πυῖ †Ζηνὸς γένεθλον,
 †προφάνθ' ὦ Λαξίαις σαῖς ἅμα περιπόλοις
 †Θυίαισιν, αἱ σε μαιρόμεναι πάννυχον
 χορεύουσι
 τὸν ταμίαν Ἰακχον. 1120

ΙΓ. ΕΞΟΔΟΣ.

ΑΓΓΕΛΟΣ.

ΚΛΩΜΟΥ πάροιχοι καὶ δόμων Ἀμφίωνος,
 οὐκ ἔσθ' ὁποῖον στάντ' ἂν ἀνθρώπου βίον
 οὔτ' αἰνέσαιμι ἂν, οὔτε μεμψαίμην ποτέ.
 Τύχη γὰρ ὀρθοῖ καὶ Τύχη καταρρέπει
 τὸν εὐτυχοῦντα, τὸν τε δυστυχοῦντ', αἰεὶ 1125
 καὶ μάντις οὐδεὶς τῶν καθεστώτων βροτοῖς.

^{1105.} γρ. ἐκ πασᾶν τιμῆς ὑπερτάταν.

¹¹⁰⁹ λείπ. ἀμὰ.

¹¹¹⁰ γρ. καὶ νυχίων.

¹¹¹⁶ γρ. Διὸς.

¹¹¹⁷ λείπει ὦ.

¹¹¹⁸ γρ. θυιάσιν.

STROPHE II.

Her of all cities chief thou honour'est,
 Thou and thy mother, lightning-blasted!
 And now that all the city-folk are vexed
 With violent distemper, come to us
 With cleansing foot, o'er the Parnasian height,
 Or 'cross the roaring strait.

ANTISTROPHE II.

What ho! choir-leader of fire-breathing stars,
 That listenest still to nightly acclamations,
 Begotten child of Zeus, appear before us,
 With all thy Naxian revel-rout around thee,
 Who with mad choirs from sun-down to sun-rise
 Honour thee, giver of all good, Iacchus!

XIII. THE EXODUS.

*Enter a messenger: then Eurydike: lastly Kreon,
 and to him one of the slaves of his household.*

MESSENGER.

(Enters on the right by the Parascenia, as from the country.)

O ye who dwell as neighbours by the palace
 Of Kadmus and Amphion, howso stands
 The life of any man, I ne'er would venture
 To speak of it with only praise or blame.
 For be our present fortune good or bad,
 Our fortune's scale is over on the turn,
 And prophets ne'er predict stability.

Κρέων γάρ ἦν ζηλωτὸς, ὡς ἐμοὶ, ποτὲ,
 σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,
 λαβὼν τε χώρας παντελῇ μοναρχίαν
 εὐθυνη, θάλλων εὐγενεὶ τέκνων σπορᾷ· 1130
 καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς
 ὅταν προδῶσιν ἄνδρες, οὐ τίθῃμι ἐγὼ
 ζῆν τοῦτον, ἀλλ' ἐμψυχον ἡγουῖμαι νεκρόν.
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,
 καὶ ζῇ τύραννον σχῆμ' ἔχων· εἰ δ' ἀπὴ 1135
 τούτων τὸ χαίρειν, τᾶλλ' ἐγὼ καπνοῦ σκιᾶς
 οὐκ ἂν πραιάμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟΡΟΣ.

τί δ' αὖ τόδ' ἄχθος βασιλέων ἤκεις φέρων;

ΑΓΓΕΛΟΣ.

τεθρᾶσιν· οἱ δὲ ζῶντες αἵτιοι θανεῖν.

ΧΟΡΟΣ.

καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε. 1140

ΑΓΓΕΛΟΣ.

Αἴμων ὅλωλεν, αὐτόχειρ δ' αἰμάσσεται.

ΧΟΡΟΣ.

πότῃ πατρός, ἢ πρὸς οἰκείας χερός;

ΑΓΓΕΛΟΣ.

αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνον.

ΧΟΡΟΣ.

ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἤνυσας.

ΑΓΓΕΛΟΣ.

ὡς ὅθ' ἐχόντων, τᾶλλα βουλευεῖν πάρα. 1145

Thus Kreon's lot erewhile provoked my envy,
When that he saved this country from its foes,
And ruled in absolute sovranty the land
Of Kadmus, blest with noble progeny.
Now—all is gone. For him I reckon but
An animate corpse, and not a living man,
Whose life's delights are cast away. Thy house,
I grant thee, may be richly stored with wealth;
And thou may'st live in royal pomp: but if
Joy is not there the while, and I must lose
All happiness thereby, I would not give
Smoke's shadow as the price of all the rest.

CHORUS.

What royal sorrow hast thou here to tell!

MESSENGER.

Dead are they! and the living own their death.

CHORUS.

Who is the slayer? who hath fallen? Speak.

(Eurydike opens the doors.)

MESSENGER.

Hæmon is dead! no stranger shed his blood.

CHORUS.

Was it his father's, or his own hand slew him?

MESSENGER.

His own—his father's deed of death incensed him.

CHORUS.

O seer, how soothfast thou hast made thy words!

MESSENGER.

This done, the rest demands your best advice.

(Eurydike comes from the palace gates attended.)

ΧΟΡΟΣ.

καὶ μὴν ὀρώ τάλαιναν Εὐρυδίκην ὁμοῦ
δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωματίων
ἦται κλύουσα παιδὸς ἡ τύχη πάρα.

ΕΥΡΥΔΙΚΗ.

ὦ πάντες ἄστοι, τῶν λόγων ἐπὶ σθύμην
πρὸς ἔξοδον στείχουσα, Παλλύδος θεᾶς 1150
ὅπως ἰκοίμην εὐγμάτων προσήγορος.
καὶ τυγχάνω τε κληθρ' ἀνασπαστοῦ πύλης
χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ
βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι
δείσασα πρὸς δμωαῖσι, κάποπλήσσομαι. 1155
ἀλλ' ὅστις ἦν ὁ μῦθος, αὐθις εἶπατε.
κακῶν γὰρ οὐκ ὑπείροκ οὔσ' ἀκούσονται.

ΑΙΓΕΛΟΣ.

ἔγω, φίλη δέσποινα, καὶ παρὼν ἐρῶ,
κουνῶν παρήσω τῆς ἀληθείας ἔπος.
τί γάρ σε μαλθύσοιμι ἦν, ὦν ἐς ὕστερον 1160
ψευδῆται φανούμεθ'· ὀρθὸν ἀλήθει' αἰεί.
ἐγὼ δὲ σφ' ποδαγὸς ἐσπόμην πόσει
πεδίον ἐπ' ἄκρον ἐνὶ ἔκειτο ρηλεές
κυνυσπάρακτον σῶμα Πολυνείκους ἔτι
καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεόν, 1165
Πλούτωνά τ', ὀργὰς εὐμενεῖς κατασχέθειν,
λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπάσι
θαλλοῖς ὃ δὴ λέλειπτο συγκατήθμεν,
καὶ τμήβην ὀρθόκρανον υἱεῖας χθονός

CHORUS.

Ah! poor Eurydike, I see her come,
 Consort of Kreon: she has left the palace,
 Hearing her son's disaster, or by chance.

EURYDIKE.

O all ye citizens, I heard the tidings
 As I was coming forth to bear my greeting
 Of supplication to the goddess Pallas.
 Just as I loosed the bolt of the closed door,
 Tidings of mine own sorrow pierced my ears,
 And, horrified, I fell into the arms
 Of these my followers, and my senses fled.
 Whate'er the story was, tell it again.
 To hear of sorrow is not new to me.

MESSENGER.

I, dear my Queen,—for I was there—will speak,
 And nought extenuate the truth's disclosures.
 Why should I smooth with words, when after-hours
 Would prove me false? The truth stands fast in all things.
 I waited on my Lord, to guide his steps
 To the high upland mead, where still was lying,
 Most pitcously rent and torn by dogs,
 The corse of Polyneikes. Him, with prayers
 To Pluto and the Goddess of the Way,
 That they would change their wrath to graciousness,
 We washed with pure lavations, and with boughs
 Torn from the living olive, all together
 We joined in burning what remained of him:
 And heaping high for him a funeral mound

χάσαντες, αὐθις πρὸς λιθόστρωτον κόρης 1170

νυμφεῖον Ἰδίου κοῖλον εἰσεβαίνομεν.

φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων

κλίνει τις ἀκτέριστον ἀμφὶ παστάδα,

καὶ δεσπότη Κρέοντι σημαίνει μολών·

τῇ δ' ἀθλίας ὕψημα περιβαίνει βοῆς 1175

ἔρποντι μῦλλον ἄσσον, οἰμῶξας δ', ἔπος

ἴησι δυσθρήνητον· ὦ τάλας ἐγὼ,

ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην

κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;

παιδὸς με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι, 1180

ἴτ' ἄσσον ὠκεῖς, καὶ παραστάντες τάφῳ,

ἀθρήσαθ' ἄρμόν χόματος λιθοσπαδῇ,

δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Λίμονος

φθόγγον ξυνίημι, ἣ θεοῖσι κλέπτομαι.—

τάδ' ἐξ ἀθύμου δεσπότην κελεύεσθαι 1185

ἡθροῦμεν· ἐν δὲ λοισθήῃ τυμβεύματι

τὴν μὲν, κρεμαστὴν αὐχένος, κατείδομεν

βρόχῳ μιτῶδει σινδόνοσιν καθημμένην·

τὸν δ', ἀμφὶ μέσση περιπετῇ προσκείμενον,

εὐνῆς ἀποιμύζοντα τῆς κάτω φθορᾶν, 1190

καὶ πατρὸς ἔργα, καὶ τὸ δύστηνον λέχος.

ὁ δ' ὡς ὁρᾷ σφε, στυγνὸν οἰμῶξας, ἔσω

χωρεῖ πρὸς αὐτὸν, κἀνακακύνσας καλεῖ·

ὦ τλήμων, οἷον ἔργον εἰργασαί; τίνα

νοῦν ἔσχει; ἐν τῇ ξυμφορᾷ διεφθάρης; 1195

ἔξελθε, τέκνον· ἱκέσιός σε λίσσομαι.—

Of natal earth, straightway from thence we sought
The vaulted chamber paved with blocks of stone,
Where Death had wooed the maiden as his bride.
And while it still was distant, some one hears
The voice of lamentations, treble-toned,
Peal from the porch of that unhallowed cell,
And bears the tale right hastily to Kroon.
But as the King drew near there floated round him,
In accents indistinct, the wail of woe.
Then he, his words by weeping interrupted,
Exclaimed, "Ah me! unhappy that I am!
And was my soul prophetic? Is this road
Which now I tread most fraught with wretchedness
Of all my paths? 'Tis my son's voice that greets me!
Quick then, ye slaves, draw nearer to the tomb,
And, standing hard beside it, drag away
The closely-fitting stones which block the passage;
Then, creeping to the very mouth, discover
Whether 'tis Hamon's voice I recognize,
Or heaven has robbed my senses of themselves."
We did as our desponding Lord enjoined,
And, in the farthest corner of the tomb,
We saw *her* hanging by the neck, fast bound
With noose of linen finely-spun, and *him*
With arms enfolded clinging to her form,
Bemoaning his lost bride, his father's deeds,
And his ill-starred betrothal. When the sire
Espied his son, he raised a piteous cry,
And entering the tomb approached him there:
Then lifting up his voice he wept, and said:
"O my poor boy, what hast thou done! what thoughts
Possessed thee! what ill fate has wrought thy ruin!
Come forth, my son,—a suppliant, I entreat thee."

τὸν δ' ἀγρίοις ὄσσοισι πιπτήνας ὁ παῖς,
 πτύσας προσώπων, κούδεν ἀντειπὼν, ξίφους
 ἔλκει διπλοῦτε κνώδοντας· ἐκ δ' ὀρμωμένου
 πατρὸς φυγαῖσιν, ἡμπλικ' εἶθ' ὁ δύσμορος 1200
 αὐτῷ χαλυθεῖς, ὥσπερ εἶχ', ἐπενταθεῖς
 ἤρμισε πλευραῖς μέσσον ἔγχος, ἐς δ' ὑγρὸν
 ἀγκῶν ἔτ' ἐμφρων παρθένῳ προσπτύσσεται·
 καὶ φუსῶν ὀξεῖαν ἐκβάλλει πνοήν
 λευκῇ παρειᾷ φαινίου σταλάγματος. 1205
 κεῖται δὲ νεκρὸς περὶ νεκρῇ, τὰ νυμφικὰ
 τέλη λαχὼν δειλαιοῖς † ἐν γ' Ἰλίδου δόμοις,
 δείξας ἐν ἀνθρώποισι τὴν αἰβουλίαν,
 ὅση μέγιστον ἀνδρὶ πρὸςλειται κακόν.

ΧΟΡΟΣ.

τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν 1210
 φρουδῶ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον.

ΑΓΓΕΛΟΣ.

καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βύσκομαι,
 ἄχῃ τέκνου κλύουσιν, ἐς πόλιν γόους
 οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω
 δμῶαῖς προθήσειν πένθος οἰκεῖον στένειν. 1215
 γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν.

ΧΟΡΟΣ.

οὐκ οἶδ'· ἔμοιγ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ
 δοκεῖ προσεῖναι, χή μάτην πολλὴ βοή.

ΑΓΓΕΛΟΣ.

ἀλλ' εἰσόμεσθα, μή τι καὶ κατὰσχετον
 κρυφῇ καλύπτει καρδίᾳ θυμουμένη, 1220
 ἰσθ' λείπ. γ'.

With fierce regards the stripling glared on him—
 His looks spoke hatred though he answered not.
 Then forth he pulled his double-hilted sword,
 And, as his father 'scaped the blow by flight,
 On this, poor wretch, in choler with himself,
 He leant upon his blade, and fixed it deep
 Between his ribs; and then with languid arm
 He claspt the maid in his last consciousness,
 And in his sharp expiring gasp he threw
 A purple drop upon her pallid cheek.
 Dead by the dead, he finds, unhappy youth,
 His marriage rites consummate in the grave,
 And shows to all the world that ill advice
 Is far the worst of ills that fall on man.

(Eurydice rushes into the palace.)

CHORUS.

What would'st thou say of this? the Queen is gone,
 'Ere she a word, or good or bad, has spoken!

MESSENGER.

I shudder at it too: but still the hope
 Sustains me, that these tidings having heard
 Of her son's sad mishap, she may not deign
 To let the city look into her moan,
 But will, within, impose upon her menials
 This office of domestic lamentation.
 She is not strange to sense that she should err.

CHORUS.

I wot not, I: meseems that over-silence
 Threatens no less than wailing uncontrolled.

MESSENGER.

Entering the palace we shall soon discover
 Whether she veils within her storm-tost heart

δόμους παραστείχοντες. εὐ γὰρ οὖν λέγεις·
καὶ τῆς ἄγαν γὰρ ἐστὶ πον σιγῆς βάρος.

ΧΟΡΟΣ.

καὶ μὴν ὃδ' ἀναξ αὐτὸς ἐφήκει
μνημ' ἐπίσημον διὰ χειρὸς ἔχων,
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν
ἄτην, ἀλλ' αὐτὸς ἀμαρτῶν.

1225

ΙΔ. ΚΟΜΜΟΣ ΔΕΥΤΕΡΟΣ.

ΚΡΕΩΝ.

Ἴω

φρενῶν δυσφρόνων ἀμαρτήματα
στερεά, θανατόεντ',
ὧ κτανόντας τε καὶ

στροφὴ α'.

θανόντας βλέποντες ἐμφυλίου.
ἄμοι ἐμῶν ἀνολβα βουλευμάτων.
ἰὼ παῖ, νέος νέη ξὺν μόρφῃ
αἰαῖ, αἰαῖ,
ἔθανες, ἀπελύθης,
ἐμαῖς, οὐδὲ σαῖσι δυσβουλίαις.

1230

1235 / 21

ΧΟΡΟΣ.

οἴμ', ὡς ἔοικας ὧπ' ἐπὶ τὴν δίκην ἰδεῖν.

ΚΡΕΩΝ.

οἴμοι,

ἔχω μαθὼν δειλαίαι· ἐν δ' ἐμῇ κάρῃ
θεοὶ τότ' ἄρ' ἔτι τότε μέγα βῆρος μ' ἔχων

Something she may not speak. Thou say'st it well:
There is a sort of threat in over-silence.

*(Kreon enters from the right, bearing the body of his son,
and followed by a retinue of attendants.)*

(Anapaestic Movement.)

CHORUS.

Lo! he approaches, the monarch himself, and he
Bears in his arms a sign too distinct; if the
Truth may be spoken, he rues his own error,
Not a mischief inflicted by others.

XIV. SECOND KOMMOS.

KREON.

STROPHE I.

ALAS, alas! the sins of senseless minds—
Saddening, deadening—
Ah! ye that see us both of kindred blood—
The slain beside his slayer.
My ill-starr'd counsels!—out upon them!
O my son, my son,
In years not yet mature, by a fate premature—
—Ah! woe, woe!—
Thou art dead, thou art gone!
'Twas not thy folly, 'twas mine own!

CHORUS.

Alas!—too late meseems the right thou seest.

KREON.

Ah me!
Sorrow hath taught me! then, oh then descending
With heavy tread upon my head—the God

ἔπαισεν, ἐν δ' ἔσειπεν ἀγρίαις ὁδοῖς, 1274 1240
οἴμοι, λακπάτητον ἀντρέπων χυράν.
φεῦ, φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος,
τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις
ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά. 1279 1245

ΚΡΕΩΝ.

τί δ' ἔστιν αὖ κάκιον, ἢ κακῶν ἔτι;

ΕΞΑΓΓΕΛΟΣ.

γυνὴ τέθνηκε, τοῦτε πιμμήτωρ νεκροῦ,
δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ΚΡΕΩΝ.

ἰὼ,
ἰὼ δυσκάθαρτος Αἰδου λιμὴν. ἀντιστ. α'. 1250
τί μ' ἄρα, τί μ' ὀλέκεις;
ὦ καὶ ἀγγελά μοι
προπέμψας ἄχῃ, τίνα θροεῖς λόγον;
αἶ, αἶ, ὀλωλύτ' ἀνδρ' ἐπεξεργάσω.
τί φῆς; τίνα λέγεις νέον μοι *νέη, 1251 1253
αἰαῖ, αἰαῖ,
σφάγιον ἐπ' ὀλέθρῳ
γυναικεῖον ἀμφικεῖσθαι μόρον;

ΕΞΑΓΓΕΛΟΣ.

ὄρῃν πάρεστιν. οὐ γὰρ ἐν μυχοῖς ἔτι.

¹²⁵⁰ γρ. νέον μοι λόγον.

Spurned me and cast me on my cruel ways.
 —Ah me!
 He overturned and trampled on my joy.
 Fie, fie!—the toilsome toils of mortal men.

ATTENDANT.

(From the house.)

O sire, as having both in hand and store,
 Thou bringest home this sorrow in thine arms;
 But other sorrow soon will greet thee here.

KREON.

What greater, or what other grief is that?

ATTENDANT.

The Queen, with wounds fresh-gaping, lieth dead,
 Hapless! in life and death her son's true mother.

KREON.

ANTISTROPHE I.

Alas, alas! insatiate gulf of Hades,
 Why, ah why destroy me thus?
 O thou who hast companionéd
 These woes of evil tidings,
 What are the words thou speakest?
 Woe, ah woe!
 Already dead, thou hast again undone me.
 What say'st thou? What is this thou tellest,
 (Ah woe, woe!)
 That a new bloody death—my wife's—is added to
 This desolation still too new?

CHORUS.

That may'st thou see—the wall no longer hides her.

(The scene opens, and the body of Eurydike is discovered lying on a couch, with a sacrificial knife just fallen from her hand.—The slaves stand around her.)

ΚΡΕΩΝ.

οἶμοι·

1260

κακὸν τὸδ' ἄλλο δεύτερον βλέπω τάλας.
 τίς ἄρα, τίς με πότμος ἐτι περιμένει;
 ἔχω μὲν ἐν χεῖρεσσιν ἀρτίως τέκνον,
 τάλας, τὸν δ' ἐναντα προσβλέπω νεκρόν.
 φεῦ, φεῦ μάτερ ἀθλία, φεῦ τέκνον.

1265

ΕΞΑΓΓΕΛΟΣ.

ἡ δ' οὔθυητος ἦδε βωμία † πτέρυξ
 λυεῖ κελαινὰ βλέφαρα, [*προσπίπτει δ' ἐκεῖ
 σφάγιον ὅπως βωμοῖσι,] κωκύσασα μὲν
 τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν † λάχος,
 αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς
 πρύξεις ἐφνυμήσασα τῇ παιδοκτόνῃ.

1270

ΚΡΕΩΝ.

αἰαῖ, αἰαῖ,

στροφή β'.

ἀνέπταν φύβῃ. τί μ' οὐκ ἀνταΐαν
 ἔπαισέν τις ἀμφιθήκτῃ ξίφει;

δειλαιὸς ἐγώ,

1275

φεῦ, φεῦ,

δειλαΐα δὲ συγκέκραμαι δύα.

ΕΞΑΓΓΕΛΟΣ.

ὡς αἰτίαν γε τῶνδε κακείνων ἔχων
 πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡΕΩΝ.

ποῖψ δὲ κάπελύσατ' ἐν φοραῖς τρόπῃ;

1280

1280 γρ. περίξ.

1287 λείπ. προσπίπτει, κ.τ.λ.

1288 γρ. λέχος.

KREON.

Ah me !

I do indeed behold this second woe.

What—ah! what destiny awaits me still?

While yet my arms enfold my child, unhappy!

I see before mine eyes that bleeding cross!

Alas, ill-fated mother! O my son!

ATTENDANT.

(*Standing by Eurylike, and taking up the knife which has fallen from her hand.*)

'Twas this sharp sacrificial altar-knife

That closed her eyes in darkness, and she fell,

As falls the victim at the altar-steps:

But first she wailed the glorious destiny

Of Megareus, dead before; and then *his* fate;

(Pointing to the body of Hæmon.)

And, last of all, repeated imprecations

She heaped on *thee*—the murderer of thy sons.

KREON.

STROPHE II.

Alas, Alas !

Fear thrills me: wherefore hath not one of you

Thrust me straight to my heart,

With falchion double-edged?

Ah! pity me, a piteous bondage

(On every side surrounds me.

ATTENDANT.

She charged thee, dying, as the guilty cause

Of both the present and the former death.

KREON.

Say—by what mode of bloodshed did she die?

ΕΞΑΓΓΕΛΟΣ.

παίσας· ὅφ' ἥπαρ αὐτόχειρ αὐτήν, ὅπως
 παῖδός τὸδ' ἦσθετ' ὕξυκώκυτον πάθος.

ΚΡΕΩΝ.

ὦμοι μοι, τάδ' οὐκ ἐπ' ἄλλον βροτῶν
 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.
 ἐγὼ γάρ σ' ἐγὼ †σ' ἔκανον, ὦ μέλεος. 1285
 ἐγὼ· φάμ' ἔττυμον. ἰὼ πρόσπολοι,
 ἄγετέ μ' ὅτι †τάχιστ' ἄγετέ μ' ἐκποδῶν,
 τὺν οὐκ ὄντα μᾶλλον ἢ μηδένα.

ΧΟΡΟΣ.

κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·
 βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά. 1290

ΚΡΕΩΝ.

* αἰαῖ, αἰαῖ, ἀντιστ. β'.
 φανήτω μόρων ὁ κάλλιστ' ἐμῶν,
 ἐμοὶ τερμίαν ἄγων ἡμέραν
 ὕπατος· ἴτω, ἴτω,
 * φεῦ, φεῦ, 1295
 ὅπως μηκέτ' ἡμᾶρ ἄλλ' εἰσίδω.

ΧΟΡΟΣ.

μέλλοντα ταῦτα. τῶν προκειμένων τι χρῆ
 πρᾶσσειν μέλει γὰρ τῶνδ' ὅτοισι χρῆ μέλειν.

ΚΡΕΩΝ.

ἀλλ' ὦν †έρῳμεν, ταῦτα συγκατηυξάμεν.

ΧΟΡΟΣ.

μή νυν προσεύχου μηδέν· αἵ πεπρωμένης 1300 γ'
 οὐκ ἔστι θνητοῖς ξυμφορᾶς ἀπαλλαγὴ.

1285 λείπ. σ'.

1287 γρ. ταίχυσ.

1291 γρ. ἴτω, ἴτω.

1295 λείπ. φεῦ. φεῦ.

1297 γρ. ἐρῶ μὲν.

ATTENDANT.

(Examining the corpse.)

On the right side below the bosom—here—
 Her own hand smote her, after she had heard
 Her son's mishap—fit source of bitter wailing!

KREON.

Ah me, me! Of other mortals none
 Can fit his steps into these guilty ways,
 And set me free
 'Twas I, 'twas I that killed thee.
 Wretched! 'twas I!
 Ah 'tis too true. Ye ministering slaves,
 Lead me with all speed,
 Lead me far away—
 For I am nothing now—
 More than nothingness.

CHORUS.

Thou biddest well, if ill has any well:
 For present ills are always best when shortest.

KREON.

ANTISTROPHE II.

Alas, alas! appear of fates to me
 The fairest, the last—
 That bringest a closing day.
 O come, O come,
 And let me ne'er behold to-morrow's light.

CHORUS.

All this will be: the present needs our care:
 Those whom it most behoves will rule the future.

KREON.

I joined in prayers for that which we desire.

CHORUS.

Pray not at all!—when fate has fixed it so,
 'Tis not in mortals to escape disaster.

ΚΡΕΩΝ.

ἄγοιτ' ἂν μάταιον ἄνδρ' ἐκποδών,
 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν †κατέκτανον,
 σέ τ' †αὐτὸν τάνδ', ἰὼ μέλεος, οὐδ' ἔχω
 ὅπα θῶ *πρότερον· *ἰὼ πάντα γὰρ 1304 1305
 λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατὶ μοι
 πόντος δυσκόμιστος εἰσήλατο.

ΧΟΡΟΣ.

πολλῷ τὸ φρονεῖν εὐδαιμονίας
 πρῶτον ὑπάρχει· χρὴ δ' ἐς †τὰ θεῶν
 μηδὲν ἀσεπτεῖν· [†]μεγάλοι δὲ λόγοι 1310
 μεγάλας πληγὰς τῶν ὑπεραύχων
 ἀποτίσαντες,
 γήρα τὸ φρονεῖν ἐδίδαξαν.

¹³⁰² γρ. κατέκτανον.

¹³⁰⁴ γρ. ὅτ' σέ τ' αὐτὰν ὤμοι.

¹³⁰⁵ ὅπα πρὸς πρότερον ἴδω. πᾶ καὶ θῶ.

¹³⁰⁶ γρ. δὲ τὰ τ' εἰς θεοὺς.

KREON.

Remove from all eyes a man weak and guilty,
Who slew thee, my son ! and thee, too, my wife !
It was not my will !
Wretched me ! I know not
Whither first to turn my steps.
Alas ! in my hands all here is out of joint,
And there hath leapt on my head
A fate whose heavy tread
Is a load all too weary.

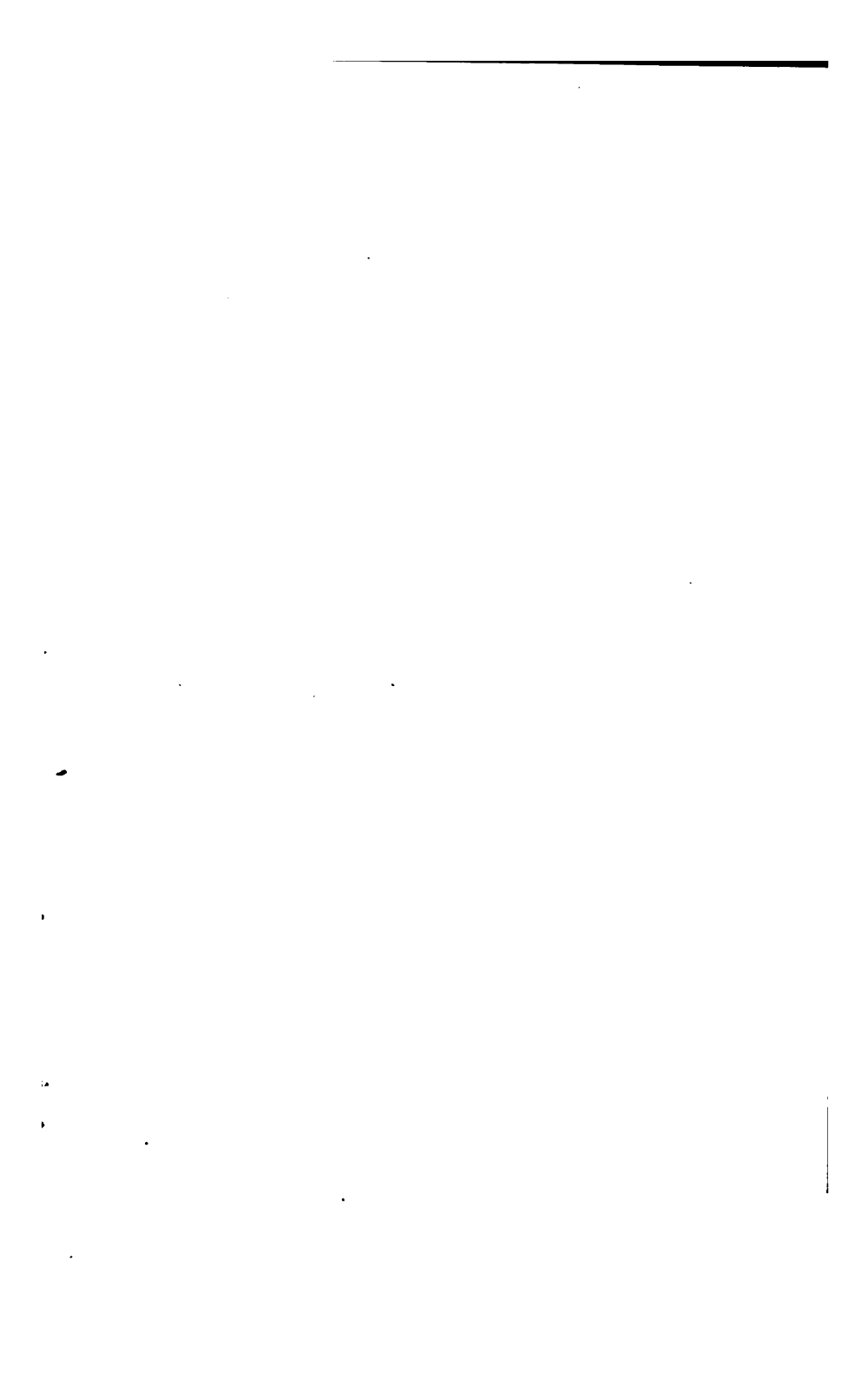
(Exit Kreon, supported by his attendants.)

(Final anapæstic Movement.)

CHORUS.

Wisdom is first of the gifts of good fortune :
'Tis a duty, be sure, the rites of the Gods
Duly to honour : but words without measure, the
Fruit of vain-glory, in woes without number their
Recompense finding,
Have lesson'd the agéd in wisdom.

CRITICAL AND EXPLANATORY
NOTES.



CRITICAL AND EXPLANATORY

NOTES.

1. ὦ κοινὸν αὐτάδελφον Ἰσμήνης κάρα.] The version: "Ismeno, dear in very sisterhood," conveys the full force of this periphrastic greeting, so far as the English language can express it without straining. It is well known to scholars that κοινὸς is frequently used to signify consanguinity¹; the Scholiast on Eurip. *Phæn.* 1565 renders it συγγενικός, and it is employed in the same sense in other passages of this play. I have pointed out an extension of this use of the word in a note on Pind. *O.* II. 49, 50. For its combination here with αὐτάδελφος, (lit. "from the self-same womb," i. e. of the same mother, *N. Crat.* p. 236,) commentators have aptly compared Æsch. *Eum.* 89: σὺ δ' αὐτάδελφον αἷμα καὶ κοινὸν πατὸς Ἰρμῷ. The circumlocution Ἰσμήνης κάρα (κυσίγνητον κάρα infr. 874, 890, similarly δέμας,) is very common in Greek, and is not without its parallel in other languages. Perhaps our nearest approach to it in English is our old-fashioned address "dear life," and our combinations "no-body," "some-body:" compare also the frequent use of *lip* (*leib*) in the *Nibelungen Lied*, and the word *poll*, "an individual," in *polling*, *catch-poll*, &c. The termination *hood* in *sisterhood*, is originally "head;" but of course

¹ Properly speaking, κοινὸς implied any sort of society or communion, but relationship implied communion in the highest degree: ἔστι δ' ἀδελφοῖς μὲν καὶ ἐταῖροις πάντα κοινὰ, ἐτέροις δὲ ἀφωρισμένα. Arist. *Eth. Nic.* IX. 9, 10.

the compound is not used here for the purpose of expressing the Greek periphrasis.

2, 3. ἀρ' οἶσθ' ὅτι—τελεῖ;] This reading is now established in the favour of critics. Hermann, Büchh, Wunder, and Dindorf, have all adopted it, and there appears to be little reason to doubt that it is better than the old ὅ, τι. The sentiment is that which is expressed in Eurip. *Troad.* 792: τί γὰρ οὐκ ἔχομεν, τίνος ἐνδέομεν μὴ οὐ πασσυδίῃ χωρεῖν ὀλέθρου διὰ παντός; In the passages quoted in support of the construction, we have τί κακὸν οὐχὶ πασχόντων (Dem. *De Coroná*, p. 241); τίνα οὐ προσπεμπόντων (id. *Euryg. et Mnesib.* p. 1152, 12); τίς οὐ δρῶν, ποῖα δ' οὐ λέγων ἔπη (Eurip. *Phææn.* 892); ἢ τίς οὐκ ἐνὶ κηλὶς κακῶν ξύνοικος; (Soph. *Œd. Col.* 1135); ὅπου τίς ὄρνις οὐχὶ ἀλαγγαίνει (Fr. apud Strab. XV. 687): and this is the natural form of the exclamation. But Heindorf has pointed out instances in which the correlatives ὅπως and ὁπότερος are substituted for πῶς and πότερος (ad Plat. *Iys.* p. 212, c. § 21); and ὁποῖον is here put for ποῖον by a sort of anticipative attraction to the ὁποῖον of v. 5. Emper suggests the following explanation of the construction: ἀρ' οἶσθ' ὅ, τι [ταιοῦτόν ἐστι] ὁποῖον, κ τ.λ. No doubt the transition from the interrogative to the correlative presumes some sort of antecedent, but we do not mend the matter by merely stating this: for ἀρ' οἶσθ' ὅ, τι equally presumes ἀρ' οἶσθα τοῦτο ὅ, τι.

3. νῶν ἔτι ζῶσαι·] Schüfer, Seidler, Wex, Dindorf, Wunder, and Büchh, consider these words as genitives: Hermann, following the Scholiast, takes them as datives dependent on τελεῖ. The addition of ἔτι shows that the poet is speaking here emphatically of the accomplishment of all these misfortunes in the life-time of the two sisters, and not of the limitation of their effects to the sisters themselves: so in the passage which the commentators quote, Soph. *Trach.* 305: μηδ' εἴ τι ὀρύσεις τῇσδ' ἐγὼ ζώσῃ ἔτι. At the same time it is clear that Antigone is made to speak of these misfortunes as particularly belonging to herself and her sister,

(v. 6: τῶν σῶν τε καμῶν κακῶν) and that which takes place in our life-time does take place, in a certain sense, *for us*. Accordingly, as τελεῖν is properly construed with the dative, (cf. *Æd. Col.* 1437: τὰδ' εἰ τελεῖτέ μοι,) I agree with Hermann and the Scholiast that ῥῆν is dative here. Böckh has introduced *uns* into his version, as a *datiens incommodi* "auf welcher kein starker Ton fällt." This is all that is required, but this is inconsistent with the position that Sophocles has not used the dative here.

4—6. οὐδὲν γὰρ——κακῶν.] We have here the main difficulty of this introductory speech. Hermann, Gaisford, Böckh, and Dindorf, think that the difficulty may be surmounted by a liberal interpretation of the accumulated negatives. I cannot permit myself to doubt that ἄτης ἄτερ is corrupt. Schäfer, Wunder, and Emper, acquiesce in Coray's emendation of ἄγης for ἄτης; but it appears to me that the proper opposition is between the ἄλγος and the ἄτη. The former is the inward pain of the individual, the latter is the principle of mischief which makes his misfortunes objective. There is the same antithesis between the αἰσχροὺν and the ἄτιμον in the next line: the former implies the sense of shame which results from disgraceful conduct (αἰσχύνη), the latter is the outward degradation, the humiliation in the eyes of the world, the loss of civic franchise and social privilege, which is another and concomitant effect of the same cause (ἀτιμία). We have abundant exemplifications of these antitheses in the play before us. Not to go farther than Ismene's answer: she has had no μῦθος, whether ἡδύς or ἀλγεινός (v. 12): she does not know that she is more εὐτυχοῦσα or ἀτυμμένη (v. 17), where she gives the contraries as well as the synonyms of the adjectives in v. 4. It seems to me, therefore, that Porson came near to the truth, when he surmised that ἄτερ arose from the gloss ἀτηρ" for ἀτηρόν, written over the words in the text as an explanation of some periphrase with ἄτη: only I do not agree with him that the lost reading was ἄτης ἔχον, which I should have some difficulty in explaining. Supposing that the word, which was used with ἄτη, in some degree resembled the gloss ἀτηρ"—and this is

a reasonable supposition—it remains to discover some such word, which would at the same time suit the meaning required. The emendation ΑΓΗΣ for ΑΤΗΣ is based on the resemblance between ΑΤ and ΑΓ, and I think that the true reading is ΑΓΟΥ for ΑΤΕΡ. The verb ἄγω, which with the preposition εἰς or πρὸς signifies to lead into or tend to something, may be used with the same word, in the accusative without the preposition, to signify much the same thing: thus we may have ἄγειν εἰς, or πρὸς ἄτην, “to lead into or towards mischief,” and also ἄγειν ἄτην, “to bring or cause mischief,” the former being predicated more especially of the person who is led into mischief, and the latter being a more general expression of the tendency. Compare infra 434: ἐς λαλὸν τοὺς φίλους ἄγειν with Fr. 323 Dind.: ὅτῃ δ’ ὅλεθρον δεινὸν ἀλήθει’ ἄγει. Accordingly, as we have, infra 616: ὅτῃ φρένας θεὸς ἄγει πρὸς ἄταν, we may be allowed to expect here ἄτην ἄγον, and we have another example in Sophocles of the same participle used in conjunction with adjectives: cf. the well-known Fragment on love (Fr. 678 Dind.) v. 6: ἐν κείνῃ τὸ πᾶν, σπουδαῖον, ἡσυχαιόν, ἐς βίαν ἄγον. The abundance of negatives in this passage need create no difficulty. It has been sufficiently illustrated by grammarians and commentators.

10. στείχοντα.] The word is similarly used here and in v. 185: τῇρ ἄτην στείχουσιν ἀστοῖς. According to its etymology, στείχω should signify “to go up;” cf. Sanscr. *Stighnāmi*, Russ. *Stignu*, Lith. *Staigios*, Germ. *Steigen*. The Hebrew סָחַל “to go up,” is also used to signify a hostile attack, as in 1 Reg. xxii. 12.

17. οὐτ’ εὐτυχοῦσα—οὐτ’ ἀτωμένη.] In *Ajax* 262, ἀτᾶσθαι is a synonym of νοσεῖν; below, 314, it is opposed to σωῖσθαι; and here to εὐτυχεῖν. The ἄτη referred to by Iamene is the death of her two brothers, the εὐτυχία is the defeat and departure of the enemy. When ἄτη is regarded as a cause, it stands naturally in opposition to the δαίμων τύχης. The translation implies that it is to be

taken here in its causative sense. In general, I have translated ἄτη, wherever it occurs in this play, by our word "mischievous," which seems to be its exact counterpart. Whether ἄτη is personified or not, it is, as Hamlet says, "mischiefing mal-hecho; it means mischief" (Act III. Sc. 2). South has given its full force in his use of the verb "*mischieve*:" "generally in Scripture, Temptation denotes not only a bare trial, but such an one as is attended with a design to hurt or *mischieve* the people so tried." It has not, I think, been generally observed that the concluding petition of the Lord's Prayer involves this distinction; *Matth.* VI. 13: μὴ εἰσε-
ρέγῃς ἡμᾶς εἰς πειρασμόν, ἀλλὰ ῥῦσαι ἡμᾶς ἀπὸ τοῦ πονη-
ροῦ. That this is only one petition is clear from the opposition between μὴ and ἀλλὰ; indeed, the latter clause is omitted in the best MSS. of *Luke* X. 4. It is also clear that τοῦ πονηροῦ is masculine (*Matth.* XIII. 9, 38. *Eph.* VI. 16. 2 *Thess.* III. 3).

19. ἐξέπεμπον.] The Scholiast, and after him, the commentators, understand this as equivalent to μετεπεμ-
πόμην. I believe, that, as προπέμπω means to accompany
a man forth on his journey—to conduct him forwards—to
bring him on his way, so ἐκπέμπω here signifies to accom-
pany a person out of doors—to bring him out with you.
In the passages which the commentators quote (*infra* v. 161,
Ed. Col. 1461), the simple πέμπω bears its ordinary mean-
ing. For the alteration of οὐνεκα into εἵνεκα, see *New Cra-
tylus*, p. 358.

20. καλχαίνουσ' ἔπος.] Of the three interpretations
proposed by the Scholiasts for this use of the verb καλ-
χαίνω, which properly signifies "to look a dark purple
colour" (κάλχη, murex, "the purple fish,") the first is the
most accurate: καλχαίνουσα: ἀπὸ τοῦ πορφύρου καὶ
τεταραγμένως φροντίζουσα. Similarly Hesychius: καλ-
χαίνει, ταράσσει [i. ταράσσεται, Photius: ἐκ βάθους τα-
ράσσεται vel omitte; vide *infra*], πορφύρει, στένει, φρον-
τίζει, ἄχθεται, κυκᾶ, ἐκ βυθοῦ ταράσσεται. The use of the
synonym πορφύρει, which Hesychius here quotes in expla-

nation of *καλχαίνω*, shows how the latter might pass from its original sense to that which it bears in the passage before us. Homer uses *πορφύρω* in speaking of the sea, when the dead unbroken swell presages a storm, and this too in a simile, in order to describe a mind in a state of doubt or suspense—the *τὸ ὀρμαίνειν*; *Il.* XIV. 16 sqq.:

ὡς δ' ὅτε πορφύρῃ πέλαγος μέγα κύματι κωφῇ,
ὀσσόμενον λιγέων ανέμων λαιψηρὰ κέλευθα
αὐτως, οὐδ' ἄρ' αὖτε προκυλινδεται οὐδατέρωσσε,
πρὶν τίνα κεκρμένον καταβήμενι ἐκ Διὸς οὖρον·
ὡς ὁ γέρων ὤρμαινε, δαΐζομενος κατὰ θυμὸν
διχθαδί· ἢ μεθ' ὅμιλον ἴοι Δαναῶν ταχυπώλων
ἢ μετ' Ἀτρεΐδην Ἀγαμέμνονα ποιμένα λαῶν.

From this simile or comparison arose a metaphorical use of the word *πορφύρω* by itself, as a synonym of *ὀρμαίνω*, to represent the same fluctuating and disturbed state of mind; compare *Il.* XXI. 551:

αὐτὰρ ὁ γ' ὡς ἐτόησεν Ἀχιλλῆα πολίποσθον,
ἔστη, πολλὰ δέ οἱ κραδίη πόρφυρε μενοντι,

with *Od.* VII. 82:

πολλὰ δέ οἱ κῆρ ὤρμαιν' ἱσταμένῳ:

and so in other passages. Although the synonym *καλχαίνω* does not occur in Homer, yet the participial name of the seer Kalchas indicates an equally early employment of this verb, or of its primitive form, *κάλχημι* (cf. *βαίνω* with *έβην* as from *βημί*, and *φαίνω* with *φημί*). For if the name of *Κάλχας* (-ντς) is significant, like that of other old seers (*Polyidus*, *Melampus*, &c.), it can only refer to the deep, perturbed, anxious pondering which preceded the interpretation of a portent: cf. *Pind.* *O.* VIII. 41: *αρτίον ὀρμαίνωνν τέρας*. *O.* XIII. 73: *παρκείμενον συλλαβὴν τέρας*. v. 84: *ὀρμαίνωνν ἔλε φάρμακον*. That in the time of the Tragedians *καλχαίνω* was a synonym of *ὀρμαίνω* or *πορφύρω*, is clear from *Eurip.* *Herach.* 40: *ἐγὼ μὲν ἀμφὶ τοῖσδε καλχαίνω τέκνοις*. It is certain then that *καλχαίνω* is not a transitive verb: so that *καλχαίνουσά τι ἔπος* can only mean "profoundly stirred by meditation on some ἔπος." Now I cannot think,

with Wex, that *ἔπος* is used here, like the Hebrew *דָּבָר*, to signify *aliquid* or *res*. The word often means "news," "tidings," "intelligence;" *infr.* 277, 1159. *Æd. Col.* 302: *τίς δ' ἔσθ' ὁ κείνῳ τούτο τούπος ἀγγελῶν*; Eurip. *Hec.* 217: *λέον τι πρὸς σέ σημανῶν ἔπος*, whence *κατειπεῖν τινός* "to tell *news* of any one," i.e. "to inform against him," as distinguished from *κατηγορεῖν*, which implies a more public accusation. And I think it is clear that Antigone is here represented as deeply moved by the intelligence which she is about to communicate to Ismene respecting the indignities offered to their brother's corpse.

21. *οὐ γὰρ τάφου κ.τ.λ.*] It may seem hardly necessary to remark that *τάφου* is dependent on both *προτίσας* and *ἀτιμάσας*, and is the genitive of relation. Properly speaking, there had been no *τάφος* in the case of Polyneikês, but the Greeks did not need to be told that in the world of sense abnegations are merely relative. The opposition between the treatment of the two brothers is here emphatically set forth—the extra-honours paid to the one being contrasted with the non-burial of the other. The commentators seem to have no difficulty in believing that *νῶν* is dative here. I have been obliged to use a paraphrase to give its full force. The collocation *τῷ κασιγνήτῳ τὸν μὲν—τὸν δέ*—is as common as those with the genitive.

24. *προσθεῖς δίκαια.*] Various attempts have been made to explain the vulgate *χρησθεῖς δικάϊα*, but, as it appears to me, without the least success. Hermann would write *χρησθεῖς* in the sense of *παραγγελθεῖς*, as if the reference were to the request of Eteokles that Kreon would bury him and leave his brother unburied (Triclinius: *Ἐτεοκλῆς ὅτε πρὸς πόλεμον ἐξήει παρήγγειλεν Κρέοντι αὐτὸν μὲν θάπτειν, Πολυνεῖκην δ' οὐ.* cf. Eurip. *Phœniss.* 1660). But Antigone would hardly call this a just request. In fact, she expressly contradicts the supposition that Kreon's edict would have been agreeable to the wishes of Eteokles; *infra* 515. Wunder and Dindorf got over the difficulty by omitting the line as spurious. But Emper will not relin-

quish the hope that the corrupt words *χρησθεῖς δικάια*, may be set right by emendation. Now the emendation in the text appears to me to be not only so true but so easy, that I wonder it has never been suggested before: especially as more than one of the commentators has quoted from the *Electra* 47: ἀγγελλε ὅρκῳ προστιθεῖς, in illustration of the supposed construction of these words. In the case of Eteokles, Kreon had not been content with observing the ordinary *δίκη* and *νόμος*—he had made additions to the conventional usages, but they were righteous and justifiable additions—they did not, at all events, contravene any *δαίμωνων δίκη*. If instead of burying Eteokles with the customary rites, he had pre-eminently honoured him (*προτίσαι*, v. 22), it was merely by bestowing upon him those additional obsequies, which were due to one who had gained the *ἀμστεία* in fighting for his father-land (see *infra* 194—197)—it was an augmentation to him, but no depreciation to any one else; and Antigone herself had willingly joined in the splendid ceremony (*infra* 875, 6). It seems to me therefore most natural, that Antigone should be made to speak of the funeral of Eteokles, as the corrected text makes her speak. That *προστίθηναι* may be properly used of additional honours paid to a tomb is clear from the *Electra* 933:

οἶμαι μάλιστα ἔγωγε τοῦ τηθηκότος
μνημεῖ' ὀρέσθου ταῦτα προσθεῖναι τινά.

With regard to the interchange of the letters, I am convinced that many a true reading lies hid under a confusion between *γρ*, *χρ*, and *πρ* (written *χρ*, *χρ*, and *πρ*), and even between *τ*, *χ*, and *π*: thus we shall see below that *παρείρων* has been written for *γεραίρων*, v. 366, and *γ' ὑπ'* for *πρός*, v. 640; and I can hardly doubt that in *Æsch. Suppl.* 877, where we have *ἡπρωγα συλασκεῖς*, the true reading is **ἄγμα* **γάρ* σὺ *λάσκεις*. It may be added, that the *ὡς λέγουσι* in v. 23 is quite unintelligible, unless there were some addition to the usual honours in the case of Eteokles: that he had been buried, was well known to Antigone. But she was not necessarily cognizant of the further distinctions decreed by Kreon.

29. οἰωνοῖς—[βορᾶς.] Biekh has remarked, that *εἰσορῶν* here means "to look with greediness." I have explained and illustrated the phrase πρὸς χάριν [βορᾶς in the *New Cratylus*, pp. 359, 360. That *θησαυρὸς* here means "a store of food," and not *ἐρμαῖον*, as the Scholiast renders the word, appears to me quite clear. Pollux distinguishes between the *θησαυρὸς* as a receptacle of money and the *ταμειῖον* as the granary for corn (*Onomast.* IX. § 44); and Plato perhaps intends the same distinction, (*Resp.* VIII. p. 548, A.); but it is well known that *θησαυρὸς* was also used in the latter sense; see Aristot. *Œcon.* II. § 39.

35, 36. ἀλλ' ὃς ἄν—ἐν πόλει.] There is the same mixture of the *oratio obliqua* and *directa* in the recital of the edict of Xerxes, in *Æsch. Pers.* 364—373: πᾶσιν προφωνεῖ τόνδε ναυίρχοις λόγον· εὐτ' ἂν φλέγων ἥλιος λήξῃ...τάξας νεῶν στῆφος κ.τ.λ. ὥς εἰ μύρον φευξοῖσθ' Ἕλληνες κ.τ.λ. πᾶσιν στερεῖσθαι κρατὸς ἣν προκείμενον. τοσαῦτ' ἔλεξε.

38. εἴτ' εὐγενὴς πέφυκας, εἴτ' ἐσθλῶν κακῇ.] This apparent confusion in terms is well illustrated by Eurip. *Electr.* 367, seqq.:

φεῦ·
οὐκ ἔστ' ἀκριβὲς οὐδὲν εἰς εὐανδρίαν·
ἔχουσι γὰρ ταραγμὸν αἱ φύσεις βροτῶν·
ἤδη γὰρ εἶδον ἄνδρα γενναίου πατρός
τὸ μηδὲν ὄντα, χρηστά τ' ἐκ κακῶν τέκνα. κ.τ.λ.

40. λῦουσ' ἂν ἡ φάππουσα.] Biekh has explained this proverbial expression by a reference to *Ajax* 1304: εἰ μὴ ξυνάψων ἀλλὰ συλλύσων πάρεϊ. It is doubtful, however, whether there is the precise double reference which he suggests; namely, that the *λύουσα* refers to an interruption of Kreon's proceedings, and the *ἐφάππουσα* to the εἰ ξυμπονήσεις καὶ ξυνεργύσεις of the following verse. I should be rather disposed to understand it generally, as I have expressed it in the translation.

44. ἀπόρρητον.] That this adjective is masculine, appears from the next line, and from 404: ὅν σὺ τὸν νεαρὸν ἀπείπας.

46. ἀδελφόν.—ἀλώσομαι.] Wunder, following Didymus, omits this line, which interrupts the στιχομυθία. I do not agree with him.

48. τῶν ἐμῶν.] This genitive is masculine. Cf. *Æd. Col.* 830, *Electr.* 536, quoted by Wunder, and infra 1040, cited by Wex. The μ' added by Brunck is quite unnecessary; it is fully implied in the construction.

50. δυσκλής.] Cf. *Æd. Col.* 305: πολὺ γὰρ, ὦ γέρον, τὸ σὸν ὄρομα δίκηει πάντας.

56, 57. αὐτοκτονοῦντε—ἐπαλληλοῖν χεροῖν.] For αὐτοκτοῦντε = ἀλληλοκτονοῦντε, and ἐπάλληλος = ἀλληλόφρονος, see *New Cratylus*, pp. 220, 221. For the latter, which is due to Hermann, who has substituted it for the vulgate ἐπ' ἀλλήλοιν, Boissonade reads ὑπ' ἀλλήλοιν, and Emper, ὑπ' ἀλλήλων. I think Hermann's is the only change required. For κοινὸν μόρον, see above ad v. 1.

63, 64. ἔπειτα δὲ—ἀλγίονα.] The commentators are not agreed as to the construction of this passage. Wex, and after him Wunder, would understand οὐνεκα here in its causative sense, and supply δεῖ or χρή, with ἀκούειν. I take οὐνεκα as a synonym for ὅτι, a sense in which Sophocles often uses the word: e. g. *Philoct.* 232: ἀλλ', ὦ ξέν', ἴσθι τοῦτο πρῶτον, οὐνεκα Ἕλληνές ἐσμεν. And the construction is ἀλλ' ἐννοεῖν χρή τοῦτο μὲν ὅτι ἔφυμεν γυναῖκα, ὥς, κ.τ.λ. ἔπειτα δὲ οὐνεκα (= ὅτι) ἀρχόμεσθα [ᾧστε] ἀκούειν. For the apposition of the infinitive without ᾧστε, I find a reason in the peculiar signification of the verbs ἔφυμεν and ἀρχόμεσθα, which naturally reject the aid of ᾧστε, a particle only required to strengthen a comparison. Hermann supposes that a line has fallen out between κρεισσύνων and καί—such as—ὥστ' οὐδὲν ἂν γένοιτο νῆν ἄκος τὸ μὴ οὐ.—This would be more necessary if ἀκούειν meant “to obey.” I conceive it bears its ordinary meaning: the ἀλγος of the edict primarily affected the ears (*infr.* 319): and as for the necessity of their obedience, that is asserted by Ismene in v. 62.

70. ἐμοῦ γ' ἂν ἠδέως δρῆης μέτα.] Dindorf finds fault with Brunck's version: *lubens te utar adjutrice*, and prefers the rendering *lubens tecum facies*. This seems to me to make nonsense of the passage. As ἠδέως is constantly used with ἂν and the opt. in the sense of *lubenter*, it might have been better if Sophocles had written ἐμοίγε, as in 436: ἠδέως ἐμοίγε κάλγεινῶς ἅμα. But it is clear that this is the meaning: οὐκ ἂν ἐμοίγε ἠδέως μετ' ἐμοῦ δρῆης.

71. ἴσθ' ὅποιά σοι δοκεῖ.] The majority of the commentators read ὅποια, and understand ἴσθι as the imperative of οἶδα. I have followed Hermann, because I think that the reference is to v. 38.

83. μή' μοῦ.] I think the emphatical antithesis of τὸν σὺν πότμον renders this reading necessary.

86, 87. πολλὸν ἐχθίων ἔσει σιγῶς, εἰ μὴ πᾶσι κηρύξῃς τάδε.] This epexegetis, (which in the present case is equivalent to ἐχθίων σιγῶσα ἢ κηρύξασα.) is found not only in negative appositions, as here and *Æd. Tyr.* 57: ἔρημος ἀνδρῶν μὴ ξυνοικούντων ἔσω, but also where the explanation is positive, as in *Æsch. Choeph.* 742: ἢ δὴ κλύων ἐκείνος εὐφραρεῖ νόον, εὐτ' ἂν πύθεται μῦθον.

88. θερμὴν—ἔχεις.] Ψυχρὸς here refers to the chill of fear; cf. *Æsch. Sept. c. Theb.* 816: κακὸν με καρδίαν τι περιπιτνεῖ κρύος. *Eumen.* 155: πάρεστι μαστίτορος δαίου δαμίου βαρὺ τι περιβαρυ κρύος ἔχει. *Prom.* 692: οὐδ' ὥδε δυσθήατα καὶ δύσοιστα πήματα, λύματα, δείματα ἀμφήκει κέντρῳ ψύχειν ψυχὰν ἐμάν. See also *Hom. Il.* IX. 2, XIII. 48. *Pind. P.* IV. 73. *I. I.* 37.

94. ἐχθρὰ—δίκη.] We agree with Emper in accepting the emendation which he attributes to Lehrs. As he rightly observes, δίκη by itself is an awkward and languid termination to the line, and ἐχθρὰ δίκη is *jus inimicorum*, so that the meaning is *jure inimicorum apud mortuum eris*. And he compares *Sept. c. Theb.* 397: δίκη δ' οἰαίμων κάρτα νιν προστέλλεται.

96. τὸ δεινὸν τοῦτο.] Sophocles uses δεινός, and its derivative δεινάζω of threatening language: cf. *Ajax*. 650, (for which see my note on Pind. *O.* VI. 82), 312; infra 750 compared with 743, 744. Eurip. *Heracl.* 542: ἐμοὶ γὰρ ἤλθετ' δεινὸν ἀπειλήσων ἔπη.

100—101. *Parodos*. The following scheme will explain the metres of this ode.

στροφή α΄.

1. ˘ ˘ || ˘ ˘ ˘ || ˘ ˘ | - ||
2. ˘ ˘ || ˘ ˘ ˘ || ˘ ˘ | - ||
3. ˘ - || ˘ ˘ ˘ || ˘ ˘ | - ||
4. ˘ ˘ | ˘ ˘ || ˘ ˘ ˘ | ˘ ||
5. ˘ ˘ || ˘ ˘ ˘ | ˘ ||
6. - - || ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ | - ˘ ||
7. - - || ˘ ˘ | ˘ ˘ ˘ | ˘ ||
8. ˘ ˘ | - ˘ || ˘ ˘ ˘ || ˘ ||
9. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ||
10. ˘ - || ˘ ˘ ˘ | ˘ - . ||

σύστημα α΄.

Three anapaestic dimeters and a paræmiac; followed by a dimeter, a basis, and a paræmiac.

στροφή β΄.

1. ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
2. ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
3. - - || ˘ ˘ ˘ | ˘ ||
4. - - || ˘ ˘ || ˘ ˘ ˘ || ˘ ||
5. ˘ ˘ | - || ˘ ˘ | - ||
6. ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ - ||
7. ˘ ˘ ˘ | ˘ - ||

σύστημα β'.

Seven anapaestic dimeters followed by a paræmiac.

I have explained elsewhere the principles which I consider applicable to the scansion of the Chorusæ of Sophocles, and also some of my objections to the system of compound feet, as they are called (*Varronianus*, pp. 175, 176; 275, 276). Whether we divide the lines as I have done, and consider the first two as one line, the rhythm will remain the same,—namely, a basis, and a dactyl followed by a cretic, considered as the ultimate form of a trochaic dipodia. The first syllable of χρυσέις is made short; see Büchh, *de Metris Pindari*, p. 289; Hermann, *Dial. Pind.* p. ix.; and *El. Doctr. Metr.* p. 44.; Elmsley, *ad Med.* 618. Στρ. α. 10, β'. 1, β'. 7, are special metres, called the *Pherocrateus*, *Praxilleus*, and *Adonius*. On the antispast in α' 4, as expressing the rising of the sun, and the sudden departure of the Argive host, see note on the ὀρχηστικόν infra v. 1111.; and for the *trochæi nemanti* in α' 5, 6, β' 4, see Hermann *El. Doctr. Metr.* p. 660.

105. Διρκαίων ὑπὲρ ῥέθρων μολοῦσα.] As the Dirke, a little river, flowing from several fountains, ran to the west of Thebes (see the passages quoted by Müller, *Orchom.* p. 487), Sophocles has made an error in taking it as the *gnomon* of sun-rise, unless we understand him as speaking rather of the sun's course than of his point of rising. Cf. Xen. *Mem.* III. 8, § 9: οὐκοῦν ἐν ταῖς πρὸς μεσημβρίαν βλέπουσais οἰκίαις τοῦ μὲν χειμῶνος ὁ ἥλιος εἰς τὰς παστάδας ὑπολάμπει, τοῦ δὲ θέρους ὑπὲρ ἡμῶν αὐτῶν καὶ τῶν στεγῶν πορευόμενος σκίαν παρέχει. See, however, the Introduction, § 7.

106. Ἀργέιον.] I have adopted Büchh's reading as the best of the means proposed for completing the measure of this line. Brunck suggested ἐξ Ἀργόθεν, which does not mend the metre, Erfurdt, ἀπ' Ἀργόθεν, and Hermann, whom Dindorf follows, Ἀργόθεν ἐκ scil. ἐκβάντα. The reading Ἀργόθεν is perhaps due to some scholiast who did not understand the participle βάντα, which, being placed without the article, cannot be descriptive, but must be a secondary predicate, connected in the construction with πανσαγία only:

cf. *infra* 127—130. He speaks of “the Argive man,” instead of the “Argive host,” on account of the simile of the eagle which immediately follows; and also with a special reference to the flight of Adrastus on his horse *Arion*, as described in the Cyclic Thebais: hence the *φυγάδα πρόδρομον* ὃξ. *χαλίνῃ*. See the Introduction note (32). For *φῶς*, in the sense of “brave man,” or “warrior,” see Hom. *Il.* IV. 194; XXI. 546; and *Od.* XXI. 26, where it is applied to Hercules. In *Pers.* 90, *ρεῦμα φωτῶν* means “a stream of warriors.”

109, 110. ὃξυτέρῃ κινήσασα χαλίνῃ.] I have sufficiently illustrated this metaphor in the *New Cratylus*, p. 225. Emper has seen the full force of the comparative ὃξυτέρῃ. He says, “the defeated Argives marched off during the night. The rays of the rising sun, which the Chorus here addresses, drive the Argives to a more rapid flight, i. e. more rapid than their former flight during the night; for the danger of being pursued became more imminent after day-break.”

110 sqq. ὃν ἐφ’ ἀμετέρῃ γῇ κ. τ. λ.] The accusative ὃν, without any verb to account for it, and the loss of a dipodia in the anapaestic system, shew that there is a lacuna in these lines. Dindorf indeed would get over the former difficulty by assuming an *anacoluthon*. In his opinion, the poet wrote ὃν as if ἤγαγε had followed, but substituted for this verb the fuller description ἀρθεῖς—αἰετὸς ἐς γᾶν ὑπερέπτα. Wunder, who sets at nought the metrical difficulty, would read ὃς and Πολυνείκους, with Scaliger and others: he interprets ἀρθεῖς by the phrase αἶρειν στόλον. I think that in this parodos the equilibrium of the anapaestic systems must be strictly maintained, for the reasons given in the Introduction, § 8; and I agree with Erfurdt and Wex that a verb is required: for although the participles suggested by Hermann and Böckh would obviate the difficulty occasioned by the accusative ὃν, it seems to me that, as they would refer the image of the white-winged eagle to Polyneikes, and not to the white-shielded host of the Argives, which is undoubt-

odly the ground of the comparison, they would only introduce a partial correction into the passage before us. The following are the readings proposed :

Erfurd : [ἐπόρευσε· θυῶν δ'] ὕξέα κλάζων.

Hermann : ὡς [συναγείρας] ὑπερέπτα.

Böckh : [ἀγαγὼν θούριος] ὕξέα κλάζων.

Wex : [ἤγειρεν· ὁ δ'] αἰετὸς εἰς γῆν ὥς.

With a slight change in the order of words I have received the last of these. Wex has derived the verb, which, in common with Hermann, he has selected as that proper to the passage, from the words of the Scholiast, supported by an apt quotation from Homer. The Scholiast writes: ὄντινα στρατὸν Ἀργείων ἐξ ἀμφιλόγων· ρείκειον ἀρτίεις ἤγαγεν ὁ Πολυνείκης; and Wex suggests that Ἀργείων is a corruption of ἀγείρων, so that the Scholiast was explaining the ἤγειρεν of the text by the periphrasis ἀγείρων ἤγαγε. Thus Homer *Il.* IV. 377 :

ξείνος ἅμ' ἀντιθέῃ Πολυνείκει λαὸν ἀγείρων
οἱ ῥα τότε ἐστρατόωνθ' ἱερὰ πρὸς τείχεα Θήβης.

cf. *Æd. Col.* 1306:

ὅπως τὸν ἐπτάλοχον ἐς Θήβας στόλον
ξὺν τοῖσδ' ἀγείρας κ.τ.λ.

where Polynikes is speaking. As there does not appear to be any particular reason for departing from the usual practice of keeping the dipodie separate, and as the Scholiast recognizes the position of the ὡς after αἰετός, I have written :

ἤγειρεν· ὁ δ' εἰς γῆν, αἰετὸς ὥς,
ὕξέα κλάζων ὑπερέπτα.

The paræmiac, which I have thus introduced here and in the corresponding verse of the antiasystem, seems to me to be quite in accordance with the usual practice in the case of the parodus. The pauses in the march-time are similarly indicated in the parodus of the *Ajax*, the *Suppliants* of Æschylus, the *Persæ*, and the *Agamemnon*. It is scarcely

necessary to mention that I have endeavoured to express in the version the play of words in the original.

114. λευκῆς χιόνης πτέρυγι στεγανός.] This construction of the genitive has been fully illustrated by grammarians and commentators: see Matthiæ, *G. Gr.* § 316 f. and the note on Pind. *P.* XI. 33, 34. The philological explanation of the idiom is given in the *New Cratylus*, p. 379. The poet may have had various reasons for comparing the Argive host to a snow-white eagle. The white shields of the Argives are mentioned by Æschylus (*Sept. c. Theb.* 90) and Euripides (*Phœn.* 1115); the great ἀσπίς covering the whole body would suggest the broad wing of the eagle, when let down, as it is constantly seen in archaic art: and the image of the eagle itself would be derived from the almost proverbial hostility of the αἰετὸς and the δριάων (see the passages quoted by Wunder on v. 124, and by Orelli on Horace, *IV. Carm.* 4, 11,) combined with the legendary origin of the Thebans. Moreover, I would venture to suggest that the white Argive eagle and the argent shield of the Argive warriors may have had some reference to the name of the people—namely, that they were ἀργῶντες because ἄργεῖον. At any rate, the two eagles which represented the brother kings of Lacedæmon and Argos are described by Æschylus *Agam.* 114 as ὁ κελαινός ὃ τ' ἐξόπιν ἀργᾶς. That the Atreidae bore a Saturnian sceptre is stated in the tradition (Homer *Il.* II. 102 sqq.), and the Saturnian sceptre was surmounted by an eagle (Pind. *P.* I. 6). There is an obvious reason for the black shield assigned to Menelaus by Æschylus. But the Spartans might have been distinctively μελάγχλαινοι, like the Scythians so called.

115, 116. πολλῶν μεθ' ὅπλων ξύν θ' ἱπποκόμοις κορύθουσιν.] As Sophocles might have said πολλοῖς ξύν ὅπλοις as well as ξύν ἱπποκόμοις κορύθουσιν, (cf. Pind. *N.* I. 51: Καδμείων ἄγοι χαλκείας ἀθρόοι σὺν ὅπλοις ἔδραμον,) and as there was no metrical reason to prevent him from doing so, we must suppose that there was some cause which induced

this subtle and accurate writer to employ two different prepositions in the present passage. Although *μετά* and *ξύν* both signify connexion or conjunction, and although *μετά* with the genitive is often used in a signification which corresponds, in part at least, to that of *ξύν* with the dative, the force of these prepositions in composition with verbs may show us that *μετά* implies rather juxtaposition, or placing side by side, in company or participation, (and this is, in fact, the force of the genitive case with which it is combined in this signification,) and that *ξύν* denotes a closer union and a more complete conjunction. I believe then that Sophocles, in reference to the wings of the eagle, uses *ὄπλον* here in the proper and original sense—namely, to signify the *ἀσπίς* only. And this is implied in the etymology of the word: for the *ὄπλον*, or “thing moved about in defence” (*ἐπω*), and the *ρόπ-αλον*, or “thing brought down heavily to strike” (*ρέπω*), would form the two arms offensive and defensive of the primitive warrior. As then he had spoken before of the *πανσαγία* or *πανοπλία* of this warrior-host, he here takes its two principal parts, the shield and helmet, and says that the Argives came with many shields *by their sides* and with many helmets, as a part of them, *on their heads*. The student of ancient art is aware that the heavy-armed combatants on the Æginetan pediment have only the large shield and helmet, while the bowmen are in mail. See Müller’s *Denkmäler*, I. no. 28. The spears are mentioned immediately afterwards in v. 119. Æschylus expresses the whole equipment of a Greek hoplite in the words: *ἔγχη σταδαῖα καὶ φερόσπιδες σάγαι*.

117. *σταῖς—φονώσασιν*.] The *σταῖς ὑπὲρ μελάθρων* probably refers to the position of the Argive camp on the Iamenian hill. Struve did not think of this when he proposed to read *πτάς*. The conjecture, of *φονώσασιν* for *φονιάσιν*, which is claimed by both Böckh and Hermann, is undoubtedly required by the sense and the metre, and appears to have existed in the text as read by one of the Scholiasts, who writes: *ταῖς τῶν φόνων ἐρώσεις λόγχαῖς*; for *φονᾶν* is de-

fined by the glossographers as equivalent to φόνου ἐπιθυμεῖν, or ἐτοιμῶς πρὸς τὸ φονεῦν ἔχειν.

124—126. τοῖς—δράκοντι.] It seems to me very surprising that any doubt should be entertained about the meaning of these words. The construction obviously is: τοῖς πάταγος Ἄρεος ἀμφὶ νῶτα [τοῦ αἰετοῦ] ἀντιπάλη δρᾶνonti δυσχείρωμα ἐτάθη. The clatter of the pursuing host was prolonged in the rear of the flying Argives: and as these were represented by the eagle, so the Thebans are described as the dragon or serpent, which had proved his match in the fight. Now this war-clatter, or the onset of a pursuing host which had shown itself ἀντίπαλος in the battle, was a δυσχείρωμα to the defeated army, for the very same reason that made a defeated army itself εὐχείρωτος (*Æsch. Pers.* 458). The word δυσχείρωμα, therefore, which is predicated secondarily, or through ἐτάθη, is well placed before the causative caso δρᾶνonti, and after the epithet ἀντιπάλη, which contributes so much to its meaning. For ἀντίπαλος cf. *Æschyl. Sept. c. Theb.* 417: τὸν ἀμὸν νῦν ἀντίπαλον εὐτυχεῖν θεοὶ οἶεν.

130. χρυσοῦ, καναχῇ θ' ὑπερόπλους.] In the two passages in the *Persæ* of *Æschylus*, in which we find ρεύμα used to signify the advance of an army, it is coupled with a genitive explanatory of the metaphor: thus, v. 90: εὐκίμοις ἢ οὗτις ὑπὸ πύλαις μεγάλῃ ρεύματι φωτῶν, and v. 414: τὰ πρῶτα μὲν δὴ ρεύμα Περσικοῦ στρατοῦ. And although this assistance is less necessary in the case before us, I think it makes the metaphor more picturesque, if we take the genitive χρυσοῦ, which stands so awkwardly in this line, as a complement of the πολλῷ ρεύματι, which precedes. The epithet πολλῷ merely refers to the common collocation πολλὸς ρεῖ: so in the more direct expression of the metaphor before us in *Æschyl. Sept. c. Theb.* 80: ρεῖ πολλὸς ὡς Λαῶν πρόδρομος ἱππότας, where the nature of the stream is clearly stated. I believe that the χρυσοῦς refers to the helmets which were adorned with this metal; for while the breast-

plate was chiefly of bronze (whence the epithet χαλκομίτης), and the greaves of tin, the helmet often had a gold or gilded crest (cf. Hom. *Il.* XVIII. 612), whence the epithet χρυσεοπήληξ. Now as the helmets, and their crests waving backwards and forwards, gave the idea of the fluctuating surface of a stream when an army was advancing in order of battle, it seems to me neither forced nor unpoetical to say, that an advancing army πολὺς ρεῖ χρυσῶν, or, what is the same thing, προσνίσσεται πολλῷ ρεύματι χρυσοῦ: cf. Strabo, p. 625: ρεῖ δ' ὁ Πακτωλὸς ἀπὸ τοῦ Τμώλου καταφέρων τὸ παλαιὸν χρυσοῦ ψῆγμα πολὺ. On the other hand, I think that *καναχή* refers to the heavy tramp of the armed multitude, coupled with the clang of their hollow shields against each other: cf. *Il.* XVI. 794, with *Od.* VI. 82. The emendation ὑπερόπλους seems to me required by the sense. All the MSS. have ὑπεροπτίας, over which the correction ὑπερόπτας is written in the oldest Laurentian MS. I consider these corruptions as having been suggested by ὑπερέπτα in the corresponding verso of the *antistrophe*. We have other instances in this play of corruptions which have arisen in precisely the same manner. See below v. 606, and elsewhere. Hermann and some others adopt the Laurentian correction ὑπερόπτας; Bruck proposed ὑπεροπλίας; Eimpor suggests ὑπεροπλήντας; and Büchli has substituted ὑπεροπτεῖν.

131. βαλβίδων.] Hermann justly remarks, that βαλβίδων “de extremo loco in quo quis consistit, et hic quidem de summa parte muri dicitur.” The prep. ἐπὶ here bears its proper sense with the gen.—i.e. it denotes parallelism at a certain height from the ground.

133. ὀρμῶντα.] Wunder's translation, *aliquem qui parabat*, may be added to the numberless instances of inaccurate syntactical knowledge on the part of professed scholars in Germany. The participle thus placed without the article can never signify *aliquem qui parabat*, but must mean *quum pararet*, scil. *he ὅς τότε ἐπέπνει*. The antecedent is omitted because the story of Kapanews was well known: the participle itself merely indicates the moment at which the bolt struck him.

133. ἀλαλάζει.] Schol. : παίωνισαι.

134. ἀντιτύπα.] I agree with Neue, Wunder, and Dindorf, in adopting Porson's correction of the common reading ἀντίτυπα, which other commentators attempt to defend.

135. πυρφόρος,] I can see no reason for removing the comma after this word. As a secondary predicate it may as well be referred to πέσε, as to ἐπέπνει. See some good remarks in K. O. Müller's *Kleine Deutsche Schriften*, I. p. 310. The reference is to the γυμνὸν ἄνδρα πυρφόρον on the shield of Kapaneus (*Æsch. Sept. c. Theb.* 417), and perhaps to the name of this mythological warrior (Καπανεύς, καπνός, κάψω, κάβειρος); and the meaning is, that πυρφόρος as he was, down he went before the mightier fire of Zeus.

135—137. ὅς—ἀνέμων.] For ῥίπαι ἀνέμων, see below on v. 904. I think we have here another allusion to the name Καπανεύς; cf. *Æsch. Sept. c. Theb.* 340: ἄλλος δ' ἄλλον ἄγει τὰ δὲ καὶ πυρφορεῖ· καπνῷ χραίνεται πόλισμ' ἅπαν. μαινόμενος δ' ἐπιπνεῖ Λαοδάμας μαιῶν εὐσεβείαν Ἀρης.

139, 140. εἶχε δ' ἄλλα τὰ μὲν—δεξιόσειρος.] I have not scrupled to adopt Büchh's emendation, and I think with him that the τὰ δὲ must be considered as a marginal gloss on ἄλλα, which has crept into the text. The meaning appears to be: "some things happened in one way," i.e. Kapaneus was destroyed by Zeus, as the chorus has just mentioned: "but mighty Ares, acting as an additional horse on the right, where his aid was most required, bestowed other things, in the way of a rough handling, on others," i.e. our warriors, with the assistance of the god of war, gained the victory in other parts of the field. I cannot agree with some of the commentators in thinking that εἶχε is here used in the sense of ἐπεῖχε. It appears to me to be merely the verb of relation, as in *Æsch. Sept. c. Theb.* 799: καλῶς εχει τὰ πλείστ' ἐν ἐξ πυλώμασιν· ταῖς δ' ἐβδόμας κ.τ.λ. For the phrase ἄλλη

ἔχει, cf. *Philoct.* 22 sq.: σήμαιν' εἴτ' ἔχει χῶρον πρὸς αὐτὸν τόνδε γ' εἴτ' ἄλλη κυρεῖ—for σήμαινε εἴτε οὕτως ἔχει εἴτε ἄλλῃ.

Στυφελίζω, from στυφελός, or στυφλός (a synonym for χέρσος, τραχύς, σκληρός, χαλεπός, *Schol. Apoll. Iliad.* II. 1007. cf. *infra*, v. 250), is used by Homer to signify the infliction of hard blows with stones, spears, or other weapons, (*Il.* V. 437; VII. 261; XII. 405; XVI. 774.) Whence στυφελός is an epithet of a warrior: *Æsch. Pers.* 80: ὄχιμοῖσι πεποισθὼς στυφελοῖς ἐφέτακ.

Böckh, and after him Wunder, understand the first part of the compound δεξιόσειρος, as referring to δέξιος Ἄρης, *Mars adjutor*. I think this unnecessary. The Greeks used to place the strongest horse on the right side, and as an outrigger, because in the δρόμος the gallop went to the left about (see Hermann *Opuscula*, Vol. I. p. 69). And as σειραφόρος signifies "an assistant" in general (*Æsch. Ag.* 850), δεξιόσειρος would mean "an assistant on the right hand, where he was most needed." Now the Greeks in battle were always anxious to be covered on the right side (see Thucyd. V. 71). Consequently, there is a double propriety in the metaphor. See below on vv. 291, 662.

The person who stood on the right hand of the chorus was called δεξιοστάτης, (cf. Pollux, *Onom.* II. 161; IV. 106). As there was an intimate connexion between the arrangements of the chorus and the phalanx, it is by no means improbable that this name, as well as παραστάτης, was applied to soldiers in battle. If so, the full force of the compound δεξιόσειρος would at once be felt by any one of the original audience.

141. ἑπτα λοχαγοί.] It would seem from this that Sophocles did not reckon Kapanous among the seven. But see Wunder on *Æd. Col.* 1308 sq.

143. Ζηνι—τέλη.] Böckh rightly remarks, that we must not understand weapons hung up as an offering in the temple, but παροπλῖαι arranged as trophies, as appears from the phrase Ζηνι τροπαίῳ. I would venture to suggest that they decorated the scene in this Tragedy.

144. πλὴν τοῖν στυγεροῖν.] As each was victorious, there was no one to offer up the trophy to Zeus. This shows the true force of the διακρατεῖς λογχάς, which Brunck rightly translated *utrinque victrices*. Passow makes a strange blunder, when he supposes that the reference is to large spears hurled with both hands. As we shall see directly, they did not throw, but thrust at one another.

145. καθ' αὐτοῖν.] Above on v. 56.

146. λογχὰς στήσαντε.] It will be observed that the poet makes his combatants thrust at one another with their lances, according to the fashion of soldiers in his own time, and according to the plan recommended by Nestor to his chariot-warriors, *Il.* IV. 306, 7. Similarly, Virgil departs from the Homeric type in many respects. The word *foine*, which I have introduced in the translation, was commonly employed in our language to express the push of the pike or spear, at a time when these weapons were in constant use: e. g. Berner's *Froissart*, Vol. II. c. 317: "they began to *foine* with spears, and strike with axes and swords." Chaucer, *Knigh's Tale*, v. 1656:

"And after that with sharpe speares strong,
They *foinden* eche at other wonder long."

Mort d'Arthur, Part I. c. 134: "they went to battle again, tracing, racing, and *foining*, as two boars."

147. κοινοῦ θανατοῦ.] Above v. 1.

149. ἀντιχαρεῖσα.] "Sharing in her joy and congratulating her upon her success." Schol.: ἴσον αὐτῇ χαρεῖσα. On the personification of places, see *ad Pind.* O. III. 9, VI. 84; and Büchh on the latter passage for the epithet πολυάρματος.

153. ἐλελίχθων.] i. e. with dancing, as the Scholiast rightly explains it.

155—161.] Κρίων—συντυχίαις.] As I believe with Büchh that this antisystem should agree in number of lines

with the last system of anapaests, and as I think the supplement which he has introduced is as likely as any other to convey the intended meaning of the poet, I have allowed it to appear in the text, and have expressed it in the translation. On the synizesis in κρέων, the student may consult Dindorf *ad* *Æd. Col.* 1073.

158. τίνα δὴ μῆτιν ἐρέσων.] With Hermann, I prefer the interrogative here. That Kreon had *some* plan was clear from his convocation of the Gerusia. For ἐρέσων, see below on v. 231.

159, 160. ὅτι σύγκλητον τήνδε γερόντων προὔθετο λέσχην.] The Prytanes at Athens were said προθεῖναι ἐκκλησίαν, not προθέσθαι. But Kreon, as a sovran ruler, could call a meeting, not to hear *their* suggestions, but to communicate *his* will, and therefore would naturally use the middle voice with that distinction of meaning, which is well known in the opposition between θεῖναι and θέσθαι νόμον. In Lucian's *Neegyomantia*, c. 19, we find the following obvious discrimination of προθεῖναι and προθέσθαι: οὐ γὰρ οἶδ' ὅπως, περὶ τούτου λέγειν προθέμενος, πμπολὺ ἀπεπλανήθην ἀπὸ τοῦ λόγου· διατρίβοντος γάρ μου παρ' αὐτοῖς, προὔθεσαν οἱ πρυτανεῖς ἐκκλησίαν περὶ τῶν κοινῇ συμφερόντων. Hemsterhuis concludes an excellent note on these words by a reference to the passage in the text. "Nunc liquido patet unde duxerit Sophocles in *Antig.* 165: ὅτι σύγκλητον—πέμψας· solemnno est ingeniosissimo poëtæ phrasæ a suæ gentis moribus derivatæ aliorum apto traducere: cui, præter illud προθέσθαι λέσχην, hæc lectis non statim ἐκκλησία σύγκλητος in memoriam venit? neque obscurum est perito linguæ Græcæ, quare cùm in superioribus exemplis προθεῖναι conspiciatur, ipso medium usurparit." The commentators ought to have remarked, that, by using λέσχη, instead of βουλή, the poet has told us that this was a private council, and not a public convocation. The inconsiderable number of persons in the chorus partly implied this: it is expressly stated below, in v. 164, that this was a very select council; and it appears from v. 821 that they

were the wealthy men of Thebes—the *άνακτες*, as they are termed in v. 955. The *κοινῷ κήρύγματι πέμψας* is explained by the *πομποῖς ἐστεῖλα ἰκέσθαι* of v. 164, and implies that a message was sent to each of them. Cf. for *πομπός*, *Æd. T.* 289, *Æd. Col.* 70, and for *κοινός*, *Phil.* 1130, *Æd. Col.* 61. By *κήρυγμα*, he does not mean a public proclamation in the market-place, but the herald's summons at the house of each of the elders. Similarly, the members of the Roman *curiæ* were summoned by the thirty lictors of the *curiæ*, and the *comitia curiata* were thence termed the *comitia calata*, "the called or summoned assembly," in contradistinction to the *comitia centuriata*, which were convened by the sound of trumpet. In general, it is to be observed that *κήρυξ* and *κηρύσσω* refer to a call by the voice (cf. *γηρύς*, *κράζω*, *κραυγή*, &c.), as distinguished from any other means of summoning. It is worthy of remark, that in the passage in the book of *Daniel*, in which the Greek is seen through a very transparent covering, the borrowed term *כִּרְיָץ* (*κήρυξ*) is placed by the side of the genuine Semitic *כִּרְיָץ* (III. 4), with which it has an undoubted affinity. The aphel verb which occurs in *Dan.* V. 29, is clearly nothing more than a derivation from this foreign root. If there were no other Greek words in *Dan.* III. 4, we might compare the Sanscrit *Krus* and the Zend *Kāresio*, which are adduced by Gesenius.

162. *πολλῇ σαλπ—πάλιν.*] The phrase *σάλψ σεισαντες* is well illustrated by *Æd. T.* 22; *Plut. Phoc.* c. III. *Fab. Maz.* c. XXVII., which are cited by Wex. The verb *ὀρθόω* here and v. 166, and the secondary predicate *ὀρθῆς* in v. 190, are borrowed from the same reference to a ship, which is called *ὀρθή* when it does not heel over to either side. With the Greek rowing-galleys, no less than with our steamers, it was very desirable to maintain the proper trim.

174. *γένους κατ' ἀγχιστεία.*] The more common *ἀγχιστεία* is thus explained by the author of the *λέξεις ρητορικαί* (*Bekker. Anecd.* p. 413): *ἀγχιστεία: συγγένεια. καὶ ἀγχιστεῖς οἱ ἀπὸ ἀδελφῶν καὶ ἀνεψιῶν καὶ θείων*

κατὰ πατέρα καὶ μητέρα ἐγγυτάτω τοῦ τελευτήσαντος. οἱ δὲ ἔξω τούτων συγγενεῖς μόνον. οἱ δὲ κατ' ἐπιγαμίαν μιχθέντες τοῖς οἴκοις οἰκεῖοι λέγονται. And yet Thucydides says (I. 9) κατὰ τὸ οἰκεῖον of the very relationship referred to in the text—that between Atreus and Eurystheus. In Pindar (*P.* IX. 64), and Æschylus (*Agam.* 237), ἀγχιστος signifies merely “nearest at hand to protect,” like the *præsens numen* of the Romans: cf. *Ed. T.* 919. In this sense I have introduced the word in v. 939 infra.

176. ψυχὴν τε καὶ φρόνημα καὶ γνώμην.] It would be an injustice to Sophocles to suppose that he used these three words as idle synonyms. The connexion by means of τε καὶ shows an intimate union; but there is still a difference, which it was important to mark. By ψυχὴ is meant the fabric of a man's mind and character; by φρόνημα, that mind as it manifests itself in the general tenour of his outward actions, especially in relation to politics; and by γνώμην, the dogmatical expression of the meaning in words; so that φρόνημα and γνώμην are distinct and successive manifestations of the ψυχὴ—the former being the προαίρεσις or will, a unity of which contributes to the formation of a political party, and which by itself regulates the enactments of a ruler: and the latter being the meaning or sentiment, which expresses in words, or justifies to the reason, that which is already felt to be a sufficient motive for the will and choice. See above, v. 169, below, v. 207, for φρόνημα. The whole speech, as an exposition of the φρόνημα which springs from the ψυχὴ of Kreon, is his γνώμη. For ἐκμανθάνω cf. Eurip. *Med.* 220: ὅστις, πρὶν ἀνδρὸς σπλάγγχον ἐκμαθεῖν σαφῶς στυγεῖ δεδορκώς.

178. ἐμοὶ γάρ.] The particle γάρ, and in prose γοῦν, are frequently used thus at the beginning of a narrative or exposition: see below, vv. 238, 405, 983. The English particle “for” is rarely an adequate representative of γάρ. Our phrases “in fact,” “the fact is,” “in point of fact,” “if you come to that,” &c., are much better equivalents in very many cases.

185—190. οὐτ' ἂν σιωπήσαιμι—ποιοῦμεθα.] There

is a parallelism in this passage, which has not, I think, been sufficiently noticed: Kreon says that he would not purchase his own *safety* by winking at that which would bring mischief on his people: and that he would not select a *friend* from among the enemies of his country: for that our *safety* depends on the security of our country, and that *friends* are naught, except when our native land is in prosperity. Emper has pointed out the proper interpretation of ἀντὶ τῆς σωτηρίας. For although there is nothing in the words themselves to prevent us from referring the σωτηρία to the same object as the ἄτη (cf. *infra* v. 314, 439), it is clear that Kreon is here opposing the individual σωτηρία to the public ἄτη, and is arguing for the fact that no individual is really safe unless his country is so likewise: for ἡδ' ἐστὶν ἡ σώζουσα. The article, in τὴν ἄτην and τοὺς φίλους, must not be neglected. By τὴν ἄτην is meant *the* mischief which always comes upon the citizens of a free state, when a man, through fear of his ἐταῖροι, or intimate associates, acquiesces in their corrupt or seditious designs: and τοὺς φίλους implies that those are not friends, in any true sense of the term, whose friendship tends to an interference with the state's equilibrium. For the nautical sense of σώζω, σωτηρία, I may refer to my note on Pind. *O.* VIII. 20—27.

196. ἐφαγνίσαι.] This is, no doubt, the true reading. I believe the word refers to honours paid at the tomb *subsequently* to the regular sepulture—those ἐναγίσματα τῶν κατοικημέων which Pindar calls αἰμακουρίαί, *O.* I. 90. See above on v. 25.

205, 206. εἰάν ὃ ἄθαρπτον—ιδεῖν.] There is no good reason for the alteration αἰκιστόν τ', or for the reading αἰκισθέν τ'. The construction is, αἰκισθέντα ιδεῖν δέμας πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν.

208. προσέξουσ'.] Hermann proposes προσέξουσ', with what signification it is difficult to see. The hiatus may be excused by the aspirate: cf. αὐτοέντης. Sophocles makes Kreon represent any honour paid to Polyneikes as a diminution of those due to Eteokles: below v. 512.

212. τὸν—πόλει.] Dindorf proposes καὶ τὸν εὐμενῆ. I agree with Hermann, Wex, and Böckh, that no alteration is necessary.

213. νόμῳ—σοι.] Böckh thinks that the omission of either *πou* or *γε* will be detrimental to the ethos of this passage. He conceives that the Chorus is intended to express dissatisfaction coupled with a sort of gentle irony. It appears to me, that this is quite inconsistent with the tenour of the play, so far as the Chorus is concerned. From first to last the elders not only admit, but maintain, the authority of the king. The vulgate παντί πού τ' is obviously corrupt. Hermann writes παντί πάντ', which is harsh. Erfurdt suggests πού γ', which is not a Greek collocation. I agree with Dindorf, that τ' ἔνεστι should be changed into πᾶρεστι; and I have ventured upon a further change of παντί *πou* into πανταχοῦ. In the first place, the collocation πᾶρεστι χρῆσθαι νόμῳ, without the addition of παντί, appears to me most in accordance with the spirit of the Greek language: cf. *Trach.* 60: ὥστ' εἰ τί σοι πρὸς καιρὸν ἐννέπειν δοκῶ, πᾶρεστι χρῆσθαι τάνδρ' ἰ τοῖς τ' ἐμοῖς λόγοις. Then, in an admission of Kreon's authority, the adverb πανταχοῦ or πανταχῇ is strictly in its place. In v. 625 *infra*, we have in this sense: ἡ σοὶ μὲν ἡμεῖς πανταχῇ ἐριῶντες φίλοι; In the passage before us, the reading *πou* points to an original πανταχοῦ. In the *Ajar*, 1348: ὡς ἂν ποιήσης πανταχοῦ χρηστὸς γ' ἔσει, we find the various reading πανταχῇ. In the following we find only πανταχοῦ; *Ajar* 1252: ἀλλ' οἱ φρονούντες εὐ κρατοῦσι πανταχοῦ. *Phil.* 1041: νικᾷν γε μέντοι πανταχοῦ χρήζων ἔφυν. And there can be no doubt that although πανταχῇ might be used in the same, or a very similar sense, πανταχοῦ is strictly the more appropriate adverb.

215. ὡς ἂν σκοποὶ νυν ἦτε] I am surprised that any scholars should be found to whom Dindorf's emendation πῶς ἂν σκοποὶ νῦν εἴτε; could appear even probable. That such a strong expression of a wish should proceed from the sovereign ruler, is quite inconsistent with the general accuracy of this

poet. The collocation *ὥς ἂν* with the subjunctive is by no means uncommon, and though there is a good deal of syntactical refinement in its usage, every Greek scholar is aware that in a final sentence it indicates an *eventual* conclusion—one in which an additional hypothesis is virtually contained: e. g. *Æschyl. Prom.* 670—672: *ἔξελθε πρὸς Λέρνης βαθὺν λειμῶνα, κ.τ.λ. ὥς ἂν τὸ Δῖον ὄμμα λωφῆσῃ πόθου*, “in order that the eye of Jove may, *as in that case it will*, be freed from passion.” *Soph. Electr.* 1495, 6: *χώρει δ' ἐνθα περ κατέκτανες πάτερα τὸν ἁμόν, ὥς ἂν ἐν ταύτῃ θάνῃς*, “in order that you may, *as by going there you will*, die in the very place where you murdered him.” (Hermann's note on this passage seems to me very surprising.) Now the only difference in the case before us is, that the main verb is omitted. If the Chorus had asked Kreon:

τί δ' ἔστιν, ἀνθ' οὗ τόνδ' ἀνῆλυσας λόγον;

the answer in the text would be quite in accordance with the common usages of the language: “in order that you may, *as by having heard my words you will*, be careful to see to their observance by others.” But this or a similar basis for the sentence being fully implied in the tenour of what has preceded, its omission need not offend here any more than in *Æsch. Chorph.* 981: *ὥς ἂν παρῇ μοι μάρτυς ἐν δίκη ποτέ*, where I think there is, properly speaking, an omission of the antecedent clause. Cf. *Thucyd.* VI. 91. On the whole, I conceive that there are only three modes of dealing with this passage, in which a scholar can acquiesce: (1.) the supposition that a line has fallen out, in which the Chorus asked why they had been summoned; (2.) the supposition that Kreon is interrupted by the Chorus, who mistake his use of the word *σκοποί*; (3.) the supposition that the subjunctive with *ὥς ἂν* has here an imperative force, the antecedent clause being implied. As I consider this the most reasonable supposition, I have merely changed *νῦν* into *νυν*, a change which the second supposition would also demand.

222. *τὸ κέρδος.*] For the agency here attributed to *κέρδος*, “the love of lucro,” cf. *Pind. P.* III. 54, *N.* IX. 33.

225. φροντίδων ἐπιστάσεις.] Cf. Plutarch. *de Profect. Virt. Sent.* 76, c: οὕτως ἄν τις ἐν φιλοσοφίᾳ τὸ ἐνδελεχές καὶ τὸ συνεχές τῆς πορείας καὶ μὴ πολλάς διὰ μέσου ποιούμενον ἐπιστάσεις, εἴτ' αὐθις ὁρμὰς καὶ ἐπιπηδήσεις, ἀλλὰ, κ.τ.λ. τεκμήριον ἑαυτῇ ποιήσaiτο προκοπῆς. Plato *Resp.* VI. p. 511, n: τὰς ὑποθέσεις ποιούμενος οὐκ ἀρχὰς ἀλλὰ τῇ ὄντι ὑποθέσεις, οἷον ἐπιβάσεις τε καὶ ὁρμᾶς. The plural ὁδοίς, which follows, shews that he is speaking of a number of fresh starts, or recommencements of one and the same journey.

231. τοιαῦθ' ἐλίσσων—ταχύς.] This emendation, which Erfurdt and Hermann have derived from the Scholiast, seems to me necessary. The common reading, βραδύς, is obviously a marginal gloss. It may be perhaps as well to remark, that ἐλίσσων refers to the thoughts, and not to the turns, which the Sentinel took on his journey; compare *Ajax*, 351: ἄλιον ἐλίσσων πλάταν, with v. 158 supra: τίνα δὴ μῆτιν ἐρέσων.

233, 234. τέλος γε μέντοι—ὅμως.] For ἐνίκησεν (sc. ἡ γνώμη) see below v. 274. *El.* 245. The words which follow have not found favour in the eyes of some of the critics. Wunder would read σοὶ τ' εἰ, or κεῖ σοι. Empir proposes ὡς, κεῖ τὸ μηδὲν ἐξερῶ, φράσων ὅμως. I think that the vulgate is genuine, and that it is sufficiently supported by the passage which Erfurdt quotes from the *Ed. T.* 545, 6: λέγειν σὺ δεινός· μανθάνειν δ' ἐγὼ κακὸς σοῦ. δυσμενῇ γὰρ καὶ βαρύν' σ' εὖρηκ' ἐμοί. The terror of the Sentinel, and the anger of Oedipus, justify this emphatic position of the personal pronoun. Cf. infra v. 681: τὸ γὰρ σὺν ὅμμα δεινὸν ἀνδρὶ δημότῃ λόγους τοιούτοις οἷς σὺ μὴ τέρψει αλύων.

235. δεδραγμένος.] One MS. has πεπραγμένος: others, πεφραγμένος, for which Dindorf has substituted the Attic form πεφαργμένος. The Scholiast obviously read δεδραγμένος, a strong metaphorical word, well adapted to the character of the speaker. The later writers seem to use the word in very much the same signification, and it must have extended its

applications in the ordinary language of Athens, in which the commonest coin, the δράχμη, was so called because it was a handful of κέρματα, i. e. ὀβολοί. Cf. Herod. III. 13 : ταύτας (τάς μνέας) δρασσόμενος αὐτοχειρίῃ διέσπειρε τῇ στρατιῇ.

241. εὐ γε—λύκλῃ.] I have adopted the correction στεγάζει, which Emper has suggested, of the vulgate στοχαίζει. The latter has no signification which suits the context: the former, which means “you roof yourself in,” or “cover yourself over-head,” is the proper correlative to ἀποφάιργυσσι λύκλῃ, “you surround yourself with a hedge.” In the next line, I have given νέον its common euphemistic force.

253. ὁ πρῶτος—ήμεροσκόπος.] This is a note of time. The day-watches had just commenced, for it was shortly after sun-rise.

259, 260. λίγαι—φύλακα.] The participial sentence is a secondary predication, or explanatory apposition to the main verb. It is, in fact, equivalent to an adverb. Cf. *Æsch. Prom.* 200. Eurip. *Bacch.* 1084, where see Elmsley.

260. κὰν ἐγίγνετο.] The imperfect is used here instead of the aorist, because, in the eagerness of his narrative, the Sentinel reproduces the scene, and represents it as going on. Consequently, he has used the imperfect or present throughout, instead of the aorist, which is the regular historical tense. Similarly, in a shorter clause, *Æd. Col.* 272 (cf. 952):

καὶ τοὶ πῶς ἐγὼ κακὸς φύσιν,
ὅστις παθὼν μὲν ἀντέδρων, ὥστ' εἰ φρονῶν
ἐπρασσον, οὐδ' ἂν ᾧδ' ἐγίγνόμεν κακός.

The other passages which Neue quotes (*ad Æd. Tyr.* 125), and which present an aorist in the apodosis, are not to the point. He might have found one precisely similar in Thucyd. I. 75 : καὶ γὰρ ἂν αἱ ἀποστάσεις πρὸς ὑμᾶς ἐγίγνοντο.

263. ἀλλ' ἔφευγε μὴ εἰδέναι.] The common reading inserts τὸ before μὴ. This is not required by the sense, and spoils the metre. As it is clear that the imperfect must stand, it seems much better to omit the article, than to substitute the aorist. The poet has here used φεύγω, which commonly signifies "to be defendant in a suit," as opposed to διώκω, in the sense of ἀρνούναι, or "to put in a plea." In the same sense the word is used by Æschyl. *Suppl.* 393 :

δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἰκοθεν
ὡς οὐκ ἔχουσι κῦρος οὐδὲν ἀμφὶ σοῦ.

Demosth. *adv. Aph.* p. 813, § 1: ἐπειδὴ δ' οὗτος τοὺς μὲν σαφῶς εἰδότες τὰ ἡμέτερα ἔφυγε μηδὲν διαγνώσκειν περὶ αὐτῶν. These passages, which are quoted by Wex, sufficiently justify the construction, and although the repetition of εἰς τις, through οὐδὲς, may seem a little harsh, it is not without precedent; and there certainly does not appear to be any necessity for the emendations ἔφλεγε for ἔφευγε, or ἐπεῦκτο for ἔφευγε τό, proposed by Hermann and Bergk, or for Dindorf's insertion of πᾶς before ἔφευγε, and his omission of εἰδέναι at the end of the line.

269, 270. ἐς πέδον κάρα νεῦσαι.] Not that they threw themselves on the ground like Oriental mourners, but merely that they hung their heads—a sign of embarrassment, which has been ingeniously expressed by Tennyson in his new poem, *The Princess*, p. 26 :

"At those high words, we, conscious of ourselves,
Perused the matting."

See below, v. 439.

280. πρὶν ὀργῆς καὶ με.] With many of the commentators, I have adopted Seidler's correction of the common reading κάμει. The καὶ throws an emphasis on ὀργῆς.

289. ἀλλὰ ταῦτα—ἐμέ.] In those lines there are several points which previous Editors have overlooked. In the first place, the καὶ πάλαι has seemed to one of them inconsistent with the short duration of time which had elapsed

since Kreon came to the throne. But *πάλαι* does not imply of necessity any particular lapse of time. The Chorus had just used the same adverb to express a short cogitation (above v. 275). The *ἄνδρες πόλεως* are the *ἄστοί, δημόται*, or lower citizens: see below v. 681, and cf. Pind. *P. I.* 84: *ἀστών ἀκοᾷ κρύφιον θυμὸν βυρύνει*¹. *P. XI.* 30: *ὁ δὲ χαμηλὰ πνέων ἄφαντον βρέμει*. The adverb *δικαίως* is used here in a sense which has escaped the commentators, but which I have expressed in the version, and have explained in the *New Cratylus* (p. 371). Lastly, *ὡς στέργειν ἐμέ*, does not refer to the filial affection of the people for their King, but to Kreon's approbation of the sentiments and conduct of the lower orders. For the meaning of the verb, see above v. 273, and *Phil.* 456: *τούτους ἐγὼ τοὺς ἄνδρας οὐ στέρξω ποτε*; and for the post-position of the subject *ἐμέ*, see Eurip. *Hecub.* 730: *σὺ δὲ σχολάζεις ὥστε θαυμάζειν ἐμέ*. *Æsch. Pers.* 513: *ὡς στένειν πόλιν Περσῶν ποθοῦσαν φιλτάτην ἤβην χθονός*. Any other way of construing these words seems to me impossible. Kreon merely says that he would have liked them to be implicitly obedient; for their love he cared nothing: *oderint, dum metuant*, is the tyrant's motto. For the force of *ὡς* c. infin. vide infra v. 303, and the passage quoted above from the *Persæ*.

303. *χρόνῳ ποτ'—δίκην.*] The King says that they have at last brought their dislike to an overt act, which will ensure their punishment. The *χρόνῳ ποτε* belongs therefore to *ἐξέπραξαν*, of which the effect is *ὡς δοῦναι δίκην*.

318. *ῥυθμίζεις.*] For this use of the word, see Blomfield's *Glossar. in Prom.* 249.

320. *ἄλημα.*] With most of the Editors, I have adopted

¹ The poet means: "not only is prolixity tiresome in all matters, but it is especially so when another's glory is being proclaimed in the hearing of his fellow-citizens of the lower orders." I cannot but think that *ἀστών* here is governed by *κρύφιον θυμὸν*: for the *ἀκοᾷ* is clearly the glory of Hiero (cf. v. 90), and *ἄστοί* are the lower citizens (cf. *P. III.* 71), who were generally envious (cf. *O. VI.* 7.)

Schneider's suggestion, that Sophocles wrote ἄλημα hero, as in the *Ajax*, 381, 389, and not the vulgate λάλημα. The Scholiast translates the word in this passage just as he translates ἄλημα in the *Ajax*, and the context requires it.

324. κόμψευε.] Ruhnken has sufficiently illustrated the use of this word (*ad Tim.* p. 154), which here refers to the Sentinel's punning refinements on δοκεῖ, δοκεῖν, and δόκησις. An English writer, who was celebrated for τὰ κομψὰ ταῦτα, εἶτε ληρήματα χρηὴ φαίνει εἶναι εἶτε φλυαρίας; has used the verb "to prate," as their best description: "he would be bold with himself, and say, when he preached twice a day at St. Giles', he *prated* once." Buckeridgo's *Funeral Sermon on Bishop Andrewes*, p. 295. *Lib. Angl. Cath. Theology*. And with reference to the ἄλημα of v. 320, this verb very appropriately expresses the egotistical vulgarity of the special-pleading coxcomb. So in the *Pursuits of Literature*, the notorious egotism of Lord Erskine is similarly described:

Octavius. This of yourself?

Author. 'Tis so.

Oct. You're turn'd plain fool,

A vain, pert *prater* of the Erskine school.

332—373. *First Stasimon.* The metres are as follows:

στροφὴ α΄.

1. ˊ ˘ ˘ || ˊ ˘ | ˊ ˘ | - ||
2. - - || ˊ ˘ ˘ || ˊ ˘ | - ||
3. ˊ ˘ || ˊ ˘ ˘ || ˊ ˘ | - ||
4. - - || ˊ ˘ ˘ | ˊ ˘ | - ||
5. - || ˊ ˘ || ˊ ˘ ˘ | ˊ - ||
6. ˘ || ˊ ˘ | - ˘ | ˊ ||
7. ˘ || ˊ ˘ | - ˘ | ˊ ˘ | - - ||
8. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ ||
9. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ ||
10. - - || ˊ ˘ | - ˘ | ˊ ˘ ||

στροφὴ β'.

1. - || ˘ ˘ ˘ | ˘. ˘ ˘ || ˘ ˘ ||
2. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ||
3. ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | - - ||
4. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
5. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
6. ˘ ˘ ˘ | ˘ ||
7. ˘ || ˘ ˘ ˘ | - ˘ | ˘ ˘ | - ||
8. ˘ || ˘ ˘ | - || ˘ ˘ | - ||
9. ˘ ˘ | - ˘ | ˘ ˘ | - ||
10. ˘ || ˘ ˘ | - ˘ | ˘ ˘ | - ||
11. ˘ ˘ | - - ||

The whole of this ode should be scanned as dactylico-trochaic. It seems to me most unreasonable to suppose that iambic rhythms should find a place in such a scheme: and instead of imagining, with Dindorf, iambic verses mixed up with cretics, trochees, and Bacchei, I have merely marked the anacrusis in *στρο. α.* 5, 6, 7. *στρο. β.* 4, 5, 7, 8, 10. That universal metre, the Saturnian, may teach us that the anacrusis is most properly in its place at the beginning of trochaic rhythms (see *Varronianus*, p. 173 sqq.). *Στρο. α.* 8, 9, 10, may be considered as a dactylic octameter resting on a spondee, and followed by a trochaic tripodia.

332. πολλὰ τὰ δεινά.] Some years ago I suggested (*ad Pind. O. I.* 28), that it would be as well to make πολλὰ the subject here, as it is in the passage of Pindar, because it seemed more natural that δεινά should be the subject as δεινότερον is. In this conjecture, I now see, I had been anticipated by Neue, who is confidently followed by Wunder. I should not have thought it worth while to alter the text, even if there were any great force in the reasons mentioned

above. But there seems to be truth in what Emper says, that if we translate *kai* by *und doch*, "and yet," the inversion of the propositions will give greater emphasis to the passage. For the meaning of δεινός here, the student may compare infra 1013: βροτῶν χυὶ πολλὰ δεινοί, with the definition in Aristotle, *Eth. Nic.* VI. 12. § 9: ἔστι δὲ τις δύναμις ἣν καλοῦσι δεινότητα κ.τ.λ. ἂν μὲν οὖν ὁ σκοπὸς ἦ καλός, ἐπαινετὴ ἔστιν, κ.τ.λ.

340. ἰλλομένων ἀρότρων.] The Aldine and one of the MSS. have παλλομένων, which appears to me unintelligible. I am unable to see any difficulty in the text according to the above reading, which I consider indisputably genuine. The sense is suggested by the word πολεῦων which follows, and the words before us must mean, "as the ploughs are being moved backwards and forwards in a zig-zag course," alluding, naturally, to the continuance from furrow to furrow; from which the Greeks derived their phrase, "to write as the oxen turn" (βουστροφηδὸν γράφειν i.e. ἐπὶ ὁμοίᾳ τοῖς ἀροτριῶσι βουσί τὰς ἀντιστροφὰς ποιῇ τις. Hesych.). That ἰλλω may be used in this sense, is clear from the line in Nicander quoted by Buttmann, (*Lexil.* II. 156): φεῦγε δ' αἰὲ σκολίην τε καὶ οὐ μίαν ἀτραπὸν ἰλλων, with which we might compare Virgil's description of the flight of Turnus, *Æneid* XII. 742, 743:

Ergo amens diversa fuga petit aquora Turnus,
Et nunc huc, inde huc, incertos implicat orbes.

And another passage, (*Ibid.* XII. 482):

Haud minus Æneas tortos legit obvius orbes
Vestigatque virum, et disiecta per agmina magna
Voco vocat—

might be used to explain Xenophon's phrase, (*Venat.* VI 15): αἱ δὲ [κύνες] ὑπὸ χαρᾶς καὶ μένους προΐῳσιν ἐξίλλουσαι τὰ ἵχνη, ὡς πέφυκε, διπλᾶ, τριπλᾶ, προφορούμεναι παρὰ τὰ αὐτά, διὰ τῶν αὐτῶν ἐπηλλαγμένα, κ.τ.λ. Buttmann's opinion seems to have coincided with this: but he speaks doubtfully, and quotes nothing in support of his suggestion, except the line from Nicander.

340. ἰππεῖα γένοι πολεύων.] I prefer πολεύων, the *constructio ad sensum*, to πολεύον, which agrees more strictly with τοῦτο. Immediately afterwards we have ἱμφιβαλῶν. By the ἰππεῖα γένοι the Scholiast rightly understands not horses, which were rarely used with the plough, but mules, which were preferred for that employment in very ancient times; he says: ἰππεῖα γένοι πολεύων· ταῖς ἡμίονοις

αἱ γάρ τε βοῶν προφερέστεραί εἰσιν
ἐλκόμεναι νεοῖο βαθείης πηκτὸν ἄροτρον.

(II. X. 352). He adds τινὲς δὲ καὶ ἵπποις χρῶνται εἰς ἄροτρισμὸν; but the training of the horses for the yoke is not mentioned till afterwards, v. 350. In the same way as Sophocles has here shrunk from mentioning the mule, Simonides addressed the victorious mules of Leophron as "the daughters of storm-footed steeds" (χαίρετ' ἀελλοπόδων θυγατρὲς ἵππων. *Fragm.* 13. Bergk.).

342. κουφορόων.] The credit of this certain emendation is due to Brunck. We have below, v. 610, ἀπάτα κουφορόων ἐρώτων. The reader of the *Phædrus* does not need to be told, that, in the language of Sophocles and Plato, words referring to the use of wings are employed to denote the purpose of the mind, especially in regard to the fluctuating emotions of love (See *New Cratylus*, p. 68). Here we have the converse metaphor; or rather that, which gave occasion to the metaphor in the other case, is here used in the reversed application: wings expressed the light-mindedness of man, therefore light-mindedness is made an epithet of the winged birds. See Aristoph. *Aves*, 168—170:

ὁ Τελέας ἐρεῖ ταδί·
ἄνθρωπος ὄρνις ἀστάθμητος πετόμενος,
ἀτεκμαρτος, οὐδὲν οὐδέποτε ἐν ταυτῷ μένων.

With which compare the *Funeral Service*: "he *fleeth* as it were a shadow, and never *continueth* in one day." The compound "flighty-purposed," by which I have rendered κουφορόων is derived from Shakspeare, *Macbeth*, Act IV. Sc. 1:

"The *slight* purpose never is o'ertook
Unless the deed go with it."

The words *φῶλον* and *ἔθνος* are used here with a covert reference to their employment as political terms, denoting classes in a state.

343. *θηρῶν—ἔθνη.*] Cf. Aristot. *Eth. Nic.* VIII. 1, § 3: τοῖς πλ. τῶν ζώων καὶ τοῖς ὁμυέθνεσι πρὸν ἄλληλα.

350. *ὀχμύζεται—ζυγῶν.*] This emendation, which Franz sent to Büschh, is referred by Wolff (in the *Zeitschrift für Alterthumswissenschaft*, 1846, p. 746,) to Schöno (*Allg. Schulztg.* 1833, II. p. 948); and I agree with Emper in thinking it by far the most probable of those which have been proposed. Phavorin. p. 1406: κυρίως δέ ἐστιν ὀχμάσαι τὸ ἵππον ὑπὸ χαλινῶν ἀγαγεῖν ἢ ὑπὸ ὄχημα. So Eurip. *El.* 817: ὅστις ταῦρον ἀρταμεί καλῶς ἵππους τ' ὀχμύζει. The middle here has its proper force. *Antholog. Palat.* IX. No. 19: νῦν κλοῖψ δειρὴν πεπεδημένος, οἷα χαλινῇ καρπὸν ἐλᾷ Διοῦς ὀκρυῖεντι λιθῇ.

352. *καὶ φθέγμα καὶ ἡνεμόεν φρόνημα καὶ ἀστυνόμους ὀργάς.*] Most students of Sophocles have sought in vain for a precise and consistent explanation of these words. Without discussing the opinions of previous commentators, whether I partially agree with, or wholly differ from, their views, I will state what appears to me the meaning of the poet. In speaking of the *δεινότης* or *power* of man, he enumerates the following exemplifications of it: (1) navigation: (2) agriculture: (3) fowling, hunting, and fishing: (4) domestication of wild cattle, and taming and training the ox and the horse: (5) the three particulars in the verses before us: (6) architecture: (7) medical skill. In such a complete specification, it seems scarcely possible that a highly educated Athenian would omit: (a) language applied to poetry and oratory: (b) speculative reasoning or philosophy: and (c) political science. And I believe that these are the three particulars here mentioned as *φθέγμα*, *ἡνεμόεν φρόνημα*, and *ἀστυνόμοι ὀργαί*. The first word,

φθέγμα, has no epithet, and as it cannot mean that man taught himself (ἐδιδάξατο) mere utterance, it must imply language in its higher sense, or as applied to oratory and poetry. The other words, φρόνημα and ὄργαι, are defined by their epithets. In themselves, they are general terms referring, the one to that mixture of intellect and will which was placed by the Greeks in the breast (φρήν) of man, and which formed the basis of his political predilections and of his philosophical bias (see above, v. 176); the other, to that complex of longings and likings, which, regulated by the mind, constituted the distinctive character or disposition of an individual (see below, v. 850, 929). How φρόνημα and ὄργη differ, and at the same time how far they agree, may be seen by a comparison of the following passages; above, v. 169: μένοντες ἐμπέδως φρονήμασιν. *Ajax* 640: οἰκέτι συντροφῶς ὄργαις ἐμπεδοί. What then are the ἠνεμόεν φρόνημα and the ἀστυνόμοι ὄργαι which man has taught himself (ἐδιδάξατο)! With regard to the former, it is to be observed that we have twice in this play the phrase φρονεῖν διδάσκεισθαι, or διδάσκειν τὸ φρονεῖν, (*infra* vv. 717, 1313), where φρονεῖν means "wisdom" considered as a sort of experience (ἐμπειρία), and the ὄργαι, which a man teaches himself, can only be regarded as habitudes, or ἔξεις, which he acquires by practice. Accordingly, the very idea, which must be attached to the word φρόνημα in this passage, is inconsistent with one of the versions proposed for the epithet ἠνεμόεν, namely, "swift as the wind:" for φρόνημα must here be considered as something fixed and stable, not as something fleeting and changeable. Moreover, it does not appear that ἠνεμόεις is used in this sense by the more ancient poets: we have ἀελλίδες ἵπποι in *Æd. T.* 463, and conversely, ἵπποις ἀμειπτος, *infra* v. 952: but the passages quoted by Erfurdt are all of them from later poets. With regard to the *animorum incredibiles motus celeritasque ingeniorum* of Cicero (*pro Archia*, VIII. § 17), this does not settle the meaning of Sophocles in this passage, but only shows what he might have said. The ῥιπαὶ ἐχθίστων ἀνέμων, *supra* v. 137, and the τῶν αὐτῶν ἀνέμων αὐταὶ ψυχῆς ῥιπαὶ, *infra* v. 904, obviously refer to passion,

and not to intellect. We must have recourse therefore to the other and more ancient sense of *ἡρεμούειν*, i.e. "*ventosus cū significatione quā dicuntur loca ventosa*" (II. Steph. in v.). By a very natural application of the word in this sense it means "lofty"—(cf. *lust*, *lift*, *luff*, &c.) "up in the air," "exposed to the winds:" thus Pindar calls *Ætna ἰκον ἀρεμούεσσαν Τυφῶνος*. If therefore *φθέγμα* refers to poetry, as by implication and in part it does, there is the same juxtaposition, that we find here, in Eurip. *Alcest.* 962: *ἐγὼ καὶ διὰ μούσας καὶ μετάρσιος ἤξα* (where for the verb cf. *Hecub.* v. 31). The epithet *ἀστυνόμος* is not to be explained by a mere reference to the phrase *ἀστυ νέμειν*, *urbes incolere*. For although this is no doubt the origin of the compound, it had established itself in the time of Sophocles as an independent word, which conveyed a special signification. It referred, namely, to the internal care and management of a town—the repair of houses, the police and cleansing of the streets, and the superintendence of the fountains, harbours, &c. The performance of these duties was called *ἀστυνομία* (Arist. *Pol.* VI. 8. § 5); and in order to its proper performance at Athens, there was a board of officers called *ἀστυνόμοι*, five for the city and five for the Piræus (Aristot. *apud Harpocr.* s. v.). Plato thought, that, in proportion as his citizens were properly educated, they would the less need regulations of this kind (*Resp.* IV. p. 425, n.)—that is, they would of themselves be sufficiently under the influence of *ἀστυνόμοι ὀργαί*;—but in his *Laws* (VI. p. 763, c.), he is careful to appoint a board of three *ἀστυνόμοι* and five *ἡγορηνόμοι*. If, from the legal use of the word in the prose writers, we turn to its tropical use in the poets, we shall find, as here, a direct reference to the primary application. Thus, Pindar prays on behalf of the city of *Ætna*, that Jupiter will bestow upon the inhabitants *μοῖραν εὖνομον, ἀγλαΐαισιν δ' ἀστυνόμοις ἐπιτίξει λαόν* (*N.* IX. 31). And *Æschylus* distinguishes between the Gods as *ἀστυνόμοι, ὑπάτοι, χθόνιοι, οὐράνιοι*, and *ἀγοραῖοι* (*Agam.* 88). I think therefore that this adjective and its converse *ἀγρονόμος* (*Æd. T.* 1103. infra 775. *Æschyl. Agam.* 140) ought to be paroxytone, like the word denoting the offices of town

and country police. In conclusion, I will remark that if, as is probably the case, Sophocles is referring here by covert allusion to his friend Pericles, the connexion between the *ἡνεμόεν φρόνημα* and the *ἀστυνόμοι ὄργαι* will be particularly emphatic; for there was nothing better known about this great statesman, than that he combined with his *ἀστυνομία* the *μετεωρολογία* which he got from Anaxagoras; cf. Plato, *Phædrus*, p. 270, λ. (where τὸ ὑψηλόφρον is the prose version of *ἡνεμόεν φρόνημα*), with Cic. *Orator*. 34, § 119, who says, "quem etiam quo grandior sit et quodammodo *excellior* (ut de Pericle supra dixi) ne physicorum quidem ignarum esse volo. Omnia profecto, quum se a coelestibus rebus reforet ad humanas, *excellius* magnificentiusque et dicet et *senti*et."

354. *δυσάλωρ*.] As the poet is here speaking of architectural contrivances as a shelter against the inclemency of the weather, it is obvious that this epithet must be taken in its most pregnant meaning, namely, "frosts which make a mere hut, or any thing except a walled house, very comfortable." Although *αὐλή* is used poetically to signify a complete house (*Trach.* 897), and even a treasure-house entirely walled in (*infra* v. 920), its proper meaning was "a partial shelter"—such as a court-yard or cattle-pen without a roof, or a hut without side walls. According to Athenæus (V. p. 189, n), it was essential to the proper definition of the term, that the place to which it was applied left a free access for the wind: *ἔτι τοίνυν οὐδ' ἡ αὐλὴ ἀρμόττει ἐπὶ τοῦ οἴκου, ὃ γὰρ διαπνεόμενος τόπος αὐλὴ λέγεται· καὶ διαυλωνίζειν φασὲν τὸ δεχόμενον ἐξ ἑκάτερου πνεῦμα χώριον. ἔτι δὲ αὐλὸς μὲν τὸ ὄργανον ᾧ διέρχεται τὸ πνεῦμα κ.τ.λ.* As people who lived in the country, watching the flocks and herds, were obliged to trust to their clothing for a defence against the weather, and had only *αὐλαί* to retire to, we read of their *ἀγρονόμοι αὐλαί* (*infra* 775). Electra sends word to her brother οἷσις ἐν πέπλῳ αὐλιζομαι (Eurip. *Electr.* 304), and her rustic husband speaks similarly of his own cottage: *τίνας δ' ἔκατι τάσδ' ἐπ' ἀγραύλους πύλας προσῆλθον* (*ib.* 342): in-

deed, so completely was this phraseology adopted by the Athenians, that their rustic deity, whom they worshipped in the spring as a daughter of *Kékrops*, was called *Agraulus*, or *Aglaurus*, vide Photius, s.v. *καλλυντήμα*, p. 127, Person. By a not unnatural transition, the wild animals are called *αγρονόμοι* (*Æsch. Agam.* 140), or *ἄγραιοι* (*supra* v. 348); and the poor shelter of the soldier's *βίτουας* is termed his *δυσουλία* (*Æsch. Agam.* 541). With so many implied references, it is obvious that the epithet *δύσουλός* is best rendered by the converse of the English word "comfortable," which is almost equally comprehensive, and equally untranslatable. The idea, which Sophocles wished to convey, is partly expressed by the *sparsæ triste cubile gelu* of Propertius, *Lib.* III. *El.* 13. v. 26.

355. 6. *πάγων υπαίθρεια καὶ δύσουλαι φεύγειν βέλη.]* The metro indicated a corruption in the old reading; with Dindorf, I have introduced Böckh's emendation; cf. *Æsch. Agam.* 355; and, for the lengthening of the penultima, such forms as *ἐπινύμφειος*, *ἐπινίκειος*, κ.τ.λ. For the force of this epithet of the frost, see *Soph. Tr.* 162: *πάγου φανέντος αἰθρίου*; and cf. *Horat.* III. *Carm.* 10, 8: "positas ut glaciatis nives puro numine Jupiter." For the application of *βέλη* to the frost, see *Psalms* CXLVII. 17: *יִהְיֶה דִּבְלֵה*.

357. 8. *ἄπυρος ἐπ' οὐδὲν ἔρχεται τὸ μέλλον.]* Hermann, whom most of the commentators repeat, connects the words *ἐπ' οὐδὲν* with *τὸ μέλλον*, remarking: "Non recto Scholiasta explicat, *ἐπ' οὐδὲν τῶν μελλόντων*. Aliud est enim *ἐπ' οὐδὲν μέλλον*, *ad nullam rem futuram*, infinito dictum, quam finito, *ad eorum, quæ futura sunt, nihil*. Quorum alterum est, *ad nihil, si quid futurum est*; alterum, *ad nihil, quod est futurum*." With all submission to this veteran scholar, I must beg to doubt whether the Greek syntax would bear such a construction as *ἐπ' οὐδὲν τὸ μέλλον*. The passage referred to by Wunder is not at all parallel: *infra* v. 719: *μηδὲν τὸ μὴ δίκαιον*. This is, of course, to be explained by what precedes, and Hæmon means *μηδὲν διδάσκου τὸ μὴ δίκαιον*, "be not in any respect instructed

by me in what is not just." In the passage before us, as I have elsewhere stated (*New Cratylus*, p. 385), I take τὸ μέλλον as a sort of adverb, analogous to τὸ πρῖν, τὸ νῦν, &c. In v. 605 infra, it is undoubtedly used in this way; and the construction of this passage requires a similar usage: τὸ μέλλον, ἄπῃρος ἔρχεται ἐπ' οὐδέν, "in regard to the future, he comes to nothing without resources."

360. φεῦξιν ἐπάξεται.] Hero ἐπάγειν bears its common sense "of calling in succours" (Thucyd. I. 3); with which is coupled the notion of getting aid of any kind; see Plato, *Menax.* p. 238, B: ἄρχοντας καὶ διδασκάλους αὐτῶν ἐπηγάγετο [ἡ γῆ], Thucyd. I. 81: ὧν δεονται, ἐπάξονται. There is no need, therefore, for Heindorf's correction ἐπεύξεται (in his note on Plato, *Sophist.* p. 235, C: οὐ—μήποτε ἐσφυγόν ἐπεύξεται τήν—μέθυδον).

362. σοφὸν τι—ἔχων,] i.e. τὸ μηχανόεν τῆς τέχνης σοφὸν ἔχων, Scholiast. The reference is of course to the use of the verbs μηχανᾶμαι and τεχνῶμαι, and not to mechanical art in its modern sense: cf. μηχανογράφος *Æd.* T. 387. τέχνημα *Phil.* 916.

366. γεραίρων.] With Ellendt, I have received the old conjecture of Reiske and Musgrave, which seems to me far more probable than any of the more recent emendations. For the palaeographical considerations, see on v. 24, supra.

370, 3. τόλμας χάριν—ἔρδει.] As the pause in the strophe is at τὸ μέλλον, I have placed a similar stop at ξύνεστι, especially as the position of the words τόλμας χάριν is very awkward, if they are to be referred to what precedes. It seems much more reasonable to suppose that they furnish a sort of preface to the deprecation which follows. For the use of τόλμη, cf. *Trachin.* 582:

κακὰς δὲ τόλμας μήτ' ἐπιστάμην ἐγὼ,
μήτ' ἐκμάθοιμι, τὰς τε τολμώσας στεγῶ.

Pind. *P.* II. 83: οὐ οἱ μετέχω θράσους. For the use of

χάριν in this collocation, see *Æd. T.* 883 sqq: εἰ δὲ τὰ ὑπέροπτα χερσὶν ἢ λόγῳ πορεύεται, Δίκας ἀφύβητος, οὐδὲ δαιμόνων ἔδη σέβων, κακὴ νῦν ἔλοιτο μοῖρα δυσπότημου χάριν χλιδᾶς, εἰ μὴ κ.τ.λ. For the general idea cf. *Æschyl. Eumen.* 344: Ἰεῦν—ἔθνος τόδε λέσχας ἄς ἀπηξιώσατο. For ἴσον φρονῶν, see above on 176, and compare *Hom. Il.* IV. 361: τὰ γὰρ φρονέεις ἅ τ' ἐγὼ πεμ. That ἔρδω is often used in a bad sense, is well known: see especially *Phil.* 684.

374. δαιμόνιον τέρας.] The adjective δαιμόνιος, which refers to the influences of an intermediate deity (δαίμων), often expresses that which is more than would be expected without such intervention: hence it means "strange," "surprising," "wonderful"—and this is the signification which it bears in the compellation ὦ δαιμόνιε: see *ad Pind. O.* VI. 8, 9.

378. ἀπάγουσι.] I have adopted the emendation of Büchh: for this reference to the ἀπαγωγή, while it might easily perplex a scribe, would be very much in its place here.

385. ἀναξ—ἀπώμοτον.] Probably a tacit reference to Archilochus, *Fr.* 69, 1. Bergk: χρημάτων ἀελπτον οὐδὲν ἐστὶν οὐδ' ἀπώμοτον. cf. below 390. The same fragment seems to have been in his memory when he wrote *Æd. Col.* 615.

388. ἐξήχουν.] Unless we ought to read ἐξήχησα, as in *Phil.* 851, we must explain this imperfect by the common use of the same tense with οὐ, and without ἄν; so that the construction suggested by Matthiæ, § 598, A, is the true one; σχολῇ ποθ' ἤξειν δεῦρ' ἄν ἐξήχουν being equivalent to οὐκ ἐξήχουν ἤξειν. One of the MSS. and the margin of Turnebus give σχολῇ γ' ἄν for σχολῇ ποθ', and this is adopted, after Erfurdt and Hermann, by most of the critics. Precisely the same construction is found in *Æd. Tyr.* 434, where, however, we have the aorist ἐστειλάμην; and if ἐξήχησα

were read here, I should prefer σχολῇ γ' αὖ after ἐπεὶ. In nearly all the passages quoted by Blomfield (*Gloss. Prom.* 710), we have οὐ ποτε with the imperfect of αὐχέω or ἐξαυχέω, and he tacitly introduces the same tense into the line from the *Philoctetes*. In *Agam.* 508 (470), the herald says οὐ γάρ ποτ' ἠύχουν—μεθέξουσιν; and if any one wishes to have the same construction here, he might read σχολῇ ποθ' ἤξειν δεῦρ' αὖ ἐξήνχουν ἐγὼ. It must be remarked that the Sentinel is more likely to be made to refer to what he *did* say (*supra* v. 329), than to what he *would* have said.

395. *Θούρμαιον.*] I have been obliged to render this word by an English phrase, which is more expressive than elegant. The word *Godsend* is used with a different application, and the exclamations “a prize, a prize!” or “found, found!” could not be introduced in a descriptive passage, although the latter is the best representative of the Greek *εὕρηκα*, which has become a descriptive word in the proper name *Hurreekee*, still given to a place on the Indus, where Alexander's Indian conquests ceased, and where our dominion was consummated.

429. *χοαῖσι τρισπύδοισι.*] i. e. milk, wine, and honey. *Hom. Od.* xi. 26. The verb *στέφει* perhaps refers to the libations being poured round the body: the Scholiast says *στέφει· κοσμεῖ, περιρραίνει*. For the full force of *ἄρδην* in the preceding line, and for the shape of the *prochus*, see the figure of Victory in Müller's *Denkmäler der alten Kunst*, Heft I. Taf. 13. No. 47.

434. *ἄμ'.*] I have adopted Dindorf's *AM* for *AAA*.

448—450. *οὐ γάρ τι—νόμους.*] The third of these lines has caused a good deal of perplexity to the Editors: some propose to emend it by writing *ἦ* for *οἶ*, or *τοῖ-ουσδ'* for *οἶ τουσδ'*, and changing *ᾤρισαν* into *ᾤμασεν*. And Dindorf, who is followed by Wunder and Emper, adopts the favourite expedient of omitting the line altogether. It appears to me that the intention of the poet has not been

understood. Kreon asks Antigone if she know the *proclamation* (τὰ κηρυχθέντα), and then expresses his surprise that she should venture to transgress *these laws* (τούςδε νόμους), meaning, of course, his own enactments. She replies, that she did not consider his proclamations as emanating from Zeus, the supreme God, or from that justice which regulated the rights of the dead, who, she says, have established *these laws*, namely, the laws of sepulture, which do not need any enactment, but have their ὅροι set up in the human heart; "and I did not," she continues, "think *your κηρύγματα* superior to νόμιμα, which had the Gods for their authors." The whole Play turns upon the opposition between *his laws* and those which she thought it right to obey. And this speech in particular is entirely upon that text. The last words, σοὶ δ' εἰ δοκῶ—ὀφλισκάνω, are another expression of the same antagonism. "If my obedience to the laws of heaven in defiance of the laws of man, seems to you foolish, I consider your opposition to the laws of heaven, on behalf of your own ordinances, equally void of sense." The signification of τούςδε νόμους in v. 450 is partly suggested by the ἡ ξύνουκος τῶν κάτω θεῶν which precedes, and partly by the ὥρισαν ἐν ἀνθρώποις which follows. The laws, which infernal justice regulated, and which had their ὅροι, not as outward marks, but as records in the heart, could need no further description in their opposition to the κηρύγματα of Kreon. It is because they are so implicitly defined, that the article which Böckh would place before ἀγριπτα is unnecessary, and has been omitted by the poet. Moreover, it will be remembered that δίκη and νόμος, in their relation to funereal rites, have a natural title to stand in juxtaposition: cf. above v. 23, 24. I think, therefore, that the proposal to reject line 450, must be considered as one proof, among many, of the necessity of general exegesis to sound criticism.

507. σοὶ δ' ὑπὶλλονσι στόμα.] The Scholiast has correctly explained these words: γινώσκουσι καὶ οὗτοι· διὰ δὲ σὲ τὸ στόμα συστέλλουσι καὶ σιωπῶσιν. Ὑπὶλλον applies to that action of the mouth in resolute silence, which is produced by the pronunciation of the word *μηνη*, and I have

used the word in the translation as it is employed by Shakspeare, *Richard III.* Act III. Sc. 7 :

“Now, by the Holy Mother of our Lord,
The citizens are mum, say not one word.”

509. τοὺς ὁμοσπλάγχχους.] See 1034 *infra*.

513. οὐ μαρτυρήσει—χθονός.] The common reading is, ταύθ' ὁ κατθανὼν νεκός. In one MS. and in the margin of Turnebus, we have ὁ κατὰ χθονὸς νεκός, which Brunck adopted, without a due regard to the metro. I believe that I have restored the true reading, which was lost partly by the copyists looking back to v. 510, ἡ κατ[άντιον] θανάων, where also we have the various reading κατὰ χθονός, and partly by some confused reference to vv. 24 and 26, where Eteokles is described as κατὰ χθονός, and his brother spoken of as τὸν αἰθλίως θανύοντα Πολυαίκοις νέκυν. I think also that the καὶ was required here as in v. 510, and that the reference to Eteokles would not be sufficiently distinct if the old reading were retained.

519. τίς οἶδεν—εὐαγγῇ ταδε.] Scholiast: τίς οἶδεν, εἰ καθ' Ἰδίων ἀλλήλοις διαλλάσσοιτες ἡγοῦνται εὐσεβῇ ταδε; cf. *Œd. Tyr.* 921: ὅπως λύσιν τιν' ἡμῖν εὐαγγῇ πόρην. ἡτάτωθεν for κάτω 'στιν, is suggested by the Scholiast, from whom Dindorf has borrowed it.

554. ἀλλ' οὐκ—λόγον.] Matthiæ's explanation of these words (586 γ.) appears to me inadmissible. He translates them, “not without my having spoken,” and quotes Eurip. *Ion.* 237: ἐπὶ δ' ἀσφάκτοις μῆλοισι δόμων μὴ πάριτ' εἰς μυχόν. But the omission of the article in the latter passage makes a great difference, and it seems impossible to translate the line before us, without considering ἀρρήτως as a secondary predicate, or adjective used adverbially. The construction is the same as the πρὸς ἰσχύοντας τοὺς ἐχθροὺς of Thucyd. I. 36, which is explained in *New Crat.* p. 384.

557, 8. θάρσει—ὑφελεῖν.] Wunder entertains a

strange notion as to the meaning of these words: he says, "nemo non perspoxisset sensum hujus loci, si scripssisset poeta: ὥστε τοῖς ζῶσι μηκέτ' ὠφελεῖν, ita ut tiris nihil jam utilis sim. Idem significavit iis verbis quæ posuit. Nam mortuis necessario incipit utilis esse, qui vivis esse desierit." The sense in which I understand the passage is very different from this. Ismeno had said: "Nay, our sin is equal; for if you were the agent, I was privy before the fact," (Scholiast: ὅτι σύ μὲν ἔπραξας ἐγὼ δὲ συνῆδην, cf. *Ilec.* 857: σύνισθι—συνδράσσης δὲ μή). To which Antigone replies: "Never mind—you live; that is the difference,—and my life has been long ago sacrificed in my attempt to help (i. e. bury) the dead." The idea which attached itself to the phrase ὠφελεῖν τοῖς θανούσι, may be derived from a comparison of *Æsch. Pers.* 842: ὡς τοῖς θανούσι πλούτος οὐδὲν ὠφελεῖ, with Eurip. *Alcest.* 56: κἂν γραῦς ὄληται πλουσίως ταφῆσεται.

563. ξὺν κακοῖς πράσσειν κακά.] Although it is clear from the τοῖς κακῶς πράσσουσιν of the preceding verso, and from the word βιώσιμον in the answer of Ismeno, that the reference is to suffering rather than to sin, Böckh has translated these words, *als Böses du mit Bösen thatst.*

570. ὦ φίλταθ'—πατήρ.] I subscribe to the opinion of Böckh and Siivern, who, following the old Editions, have restored this verse to Antigone. I have also adopted Böckh's suggestion that 572, 574, should be assigned to the Chorus, and not to Ismeno.

573. Ἰδὼς—ἔφν.] As I believe that the phrase "to forbid the banns," however connected with our Church usages, is derived from the signification of the words themselves, I have not hesitated to imitate Ford in this reference to "the churchman's part."

575. καὶ σοί γε κάμοι.] The poet is again playing with the different usages of δοκεῖν. He means ἐμοὶ δέδοκται, ὡς καὶ σοὶ δοκεῖ, scil. τήνδε κατθανεῖν.

576, 7. ἐκ δὲ τοῦδε—ἀνεμμένας.] Dindorf, who is fol-

lowed by Wunder, thinks this reading inadmissible, and proposes instead, $\epsilon\upsilon\delta\epsilon\tau\acute{\alpha}\sigma\delta\epsilon\chi\rho\eta\gamma\upsilon\nu\alpha\iota\kappa\alpha\varsigma\epsilon\iota\lambda\alpha\iota\mu\eta\delta\acute{\alpha}\nu\epsilon\iota\mu\acute{\epsilon}\nu\alpha\varsigma\epsilon\acute{\alpha}\nu$. His arguments have failed to convince me that this emendation is either necessary or in good taste. Any person who will take the trouble to compare *Ajax* 286: $\acute{o}\delta\epsilon\iota\pi\epsilon\pi\rho\acute{o}\varsigma\mu\epsilon\beta\alpha\iota\acute{\alpha}\epsilon\iota\delta\acute{\upsilon}\mu\nu\acute{o}\upsilon\mu\epsilon\nu\alpha,\gamma\upsilon\nu\alpha\iota,\gamma\upsilon\nu\alpha\iota\zeta\iota\kappa\omicron\sigma\mu\acute{o}\nu\eta\sigma\iota\gamma\eta\phi\acute{\epsilon}\rho\epsilon\iota$: *Tr.* 61: $\acute{\alpha}\lambda\lambda\omega\varsigma\tau\epsilon\kappa\alpha\iota\kappa\acute{o}\rho\eta\tau\epsilon\kappa\acute{\alpha}\rho\gamma\epsilon\iota\alpha\gamma\acute{\epsilon}\nu\omicron\varsigma,\acute{\alpha}\iota\varsigma\kappa\acute{o}\sigma\mu\omicron\varsigma\eta\sigma\iota\gamma\eta\tau\epsilon\kappa\alpha\iota\tau\acute{\alpha}\pi\alpha\upsilon\rho'\acute{\epsilon}\pi\eta$, with *Electr.* 516: $\acute{\alpha}\nu\epsilon\iota\mu\acute{\epsilon}\nu\eta\mu\acute{\epsilon}\nu,\acute{\omega}\varsigma\acute{\epsilon}\sigma\iota\kappa\alpha\varsigma,\alpha\upsilon\sigma\tau\rho\acute{\epsilon}\phi\epsilon\iota.\omicron\upsilon\gamma\acute{\alpha}\rho\pi\acute{\alpha}\rho\epsilon\sigma\tau'\Lambda\acute{\iota}\gamma\iota\sigma\theta\omicron\varsigma,\acute{o}\varsigma\sigma'\acute{\epsilon}\pi\epsilon\iota\chi'\acute{\alpha}\epsilon\iota,\mu\acute{\eta}\tau\omicron\iota\theta\upsilon\rho\alpha\acute{\iota}\alpha\nu\gamma' \omicron\upsilon\varsigma\alpha\nu\acute{\alpha}\iota\sigma\chi\acute{\upsilon}\nu\epsilon\iota\nu\phi\acute{\iota}\lambda\omicron\upsilon\tau$: *supra* 61: $\gamma\upsilon\nu\alpha\iota\chi'\acute{\epsilon}\phi\upsilon\mu\epsilon\nu$, 484: $\eta\nu\eta\nu\acute{\epsilon}\gamma\omega\mu\acute{\epsilon}\nu\omicron\kappa\acute{\alpha}\nu\eta\rho,\acute{\alpha}\upsilon\tau\eta\delta\acute{\alpha}\nu\eta\rho$, and the passages quoted by Poppo on *Thucyd.* II. 45 fin., will see that the emphatic use of $\gamma\upsilon\nu\alpha\iota\kappa\alpha\varsigma$ in this passage, as a predicate opposed to $\acute{\alpha}\nu\epsilon\iota\mu\acute{\epsilon}\nu\alpha\varsigma$, is quite in accordance with the spirit of the Greeks, and of their language.

580—617. *Second Stasimon.* The metres are as follows:

στροφή α.

1. — || $\acute{\alpha}$ $\cup$ $\cup$ | $\acute{\alpha}$ $\cup$ $\cup$ | $\acute{\alpha}$ $\cup$ || $\acute{\alpha}$ $\cup$ | — — ||
2. $\acute{\alpha}$ $\cup$ || — — || $\acute{\alpha}$ $\cup$ $\cup$ | $\acute{\alpha}$ $\cup$ $\cup$ | $\acute{\alpha}$ — ||
3. $\acute{\alpha}$ $\cup$ | — — || $\acute{\alpha}$ $\cup$ $\cup$ | $\acute{\alpha}$ $\cup$ $\cup$ || $\acute{\alpha}$ $\cup$ | — — ||
4. $\cup$ || $\acute{\alpha}$ $\cup$ | — $\cup$ | $\acute{\alpha}$ $\cup$ | — ||
5. $\acute{\alpha}$ $\cup$ | — $\cup$ | $\acute{\alpha}$ $\cup$ | — ||
6. — || $\acute{\alpha}$ $\cup$ | $\cup$ $\cup$ $\cup$ | $\acute{\alpha}$ $\cup$ $\cup$ | $\cup$ $\cup$ $\cup$ || $\acute{\alpha}$ $\cup$ | — $\cup$ | $\acute{\alpha}$ — ||
7. $\acute{\alpha}$ $\cup$ | — $\cup$ | $\acute{\alpha}$ — ||
8. $\acute{\alpha}$ $\cup$ | — $\cup$ | $\acute{\alpha}$ $\cup$ | — ||
9. $\cup$ || $\acute{\alpha}$ $\cup$ | — $\cup$ || $\acute{\alpha}$ $\cup$ | — $\cup$ | $\acute{\alpha}$ — ||

στροφή β.

1. $\cup$ — || $\acute{\alpha}$ $\cup$ $\cup$ || $\acute{\alpha}$ $\cup$ | — — ||
2. $\cup$ || $\acute{\alpha}$ $\cup$ $\cup$ || $\acute{\alpha}$ $\cup$ | — — ||
3. — || $\acute{\alpha}$ $\cup$ $\cup$ | $\acute{\alpha}$ || $\acute{\alpha}$ $\cup$ $\cup$ || $\acute{\alpha}$ $\cup$ | — — ||
4. $\acute{\alpha}$ $\cup$ $\cup$ || $\acute{\alpha}$ $\cup$ | — $\cup$ ||

οὐκ ἔγεντ' οὐτ' Λιακίδα παρὰ Πηλεΐ οὔτε παρ' ἀντιθέῃ· Κάδ-
μου. Schiller has fully caught the spirit of (Greek tragedy in
his *Piccolomini* (Act II. Sc. 7, of Coleridge's version; III.
Sc. 9, of the original): "Es geht ein finst'rer Geist durch
unser Haus," u. s. w. "There's a dark spirit walking in our
house," &c. See a Greek version of the passage in Hermann's
Opuscula, V. p. 356.

586, 7. βυσσόθεν κελαιὰν θῖνι καὶ δυσάνεμον.] The
commentators have, strangely as it appears to me, mistaken
the meaning of this passage. Wunder adopts the explanation
of the Scholiast: "nomen δυσάνεμον recte explicat Scho-
liasta: τὴν ὑπὸ ἀνέμων ταραχθεῖσαν. Similiter, supra 356,
εὐσομβρα dictum est." Jacobs, who is followed by Erfurdt,
proposes δυσάνεμη, scil. στόνη. Ellendt, who retains δυσ-
άνεμοι, would join the word adverbially to βρέμειν. It
seems to me that the context leads to a very obvious inter-
pretation. When mischief begins in a family, it goes on
ἐπὶ πλῆθος γενεῶς: similarly, when the wind in the Euripus
blows hard upon the surface for a given time, the undu-
latory motion continues till the shingle at the bottom is
stirred; now this shingle being in the ἐρεβος ὕφαλον—i. e.,
as Jacobs explains it, τὸ μέλαν τῆς θαλάσσης βύθος—is
itself black and gloomy for want of light (κελαιά); and
being covered by a bulk of water, it is also δυσάνεμος, or
not easily affected by the wind. I should therefore ex-
plain δυσάνεμος in the same way as the adjectives δυσήμιος,
εὐσθαλπής, εὐσθεράπευτος, δυσθήρατος, &c. &c., which all
signify a defiance of that which is expressed by the main
part of the compound. Accordingly, the poet is not here
speaking of the alluvial mud cast up along the shore, which
Aristotle calls ὁ θῖς ὁ μέλας, but of the general deposits
at the bottom of the sea: thus also Aristoph. *Vesp.* 696:
τί λέγεις; ὡς μοῦ τὸν θῖνα ταρασσείς, on which the
Schol.: ἐκ βυθοῦ με κινεῖς. Hesych.: θῖς· τὸ κάτω βάθος
τῆς θαλάσσης. Pind. *P.* VI. 12—14: οὐτ' ἀνεμοὶ ἐς
μυχούς ἀλὸς ἄξιοι παμφόρῳ χερμάδι τυπτόμενον. In
general, we may compare with this metaphor that which has
been explained above, v. 20.

588. ἀντιπλήγες ἀκταί.] The poet speaks as an Athenian, who had taken his stand on the East Coast of Attica, and looked towards Eubœa while a violent gale was blowing from the North-East. It would first touch the surface of the sea, but at length would so affect the whole mass of water, that the windward coast of Eubœa, no less than the lee shore of Attica, would be lashed by the waves. That ἀκτὴ is particularly applied to the sea-coast of Attica, which derived its name from this use (Ἀττική=Ἀκτική), is well known. See Suidas s.v.; *Anecd. Bekkeri*, p. 370, 8; Strabo (quoting Sophocles) IX. p. 392. And that the term was also applied to Eubœa, is clear from v. 1100 infra, and from *Trach.* 236: ἀκτὴ τις ἔστ' Εὐβοίης.

589, 90. ἀρχαῖα—πίπτοντ'.] For the construction see the *New Cratylus*, p. 385. The necessary emendation φθιτῶν is due to Hermann. Dindorf has pointed out a similar corruption in Eurip. *Alcest.* 100.

593—597. νῦν γὰρ—Ἐρινός.] Hermann's insertion of ὁ before τέτατο is required by the metre, and recognized by the Scholiast. He subsequently adopted a more extensive change, writing ὅπερ for ὑπέρ, and ἐτέτατο: but the preposition seems necessary, and, as well as the relative, was read by the Scholiast. For the phrase ὁ τέτατο φάος, I have elsewhere compared *Phil.* 817 sq.: ὁμμασι δ' ἀντίσχοις τάνδ' αἵγλαν ἃ τέταται τανῦν. For the sense of the word ῥίζα the student may refer to *Ajax* 935; *Pind. O.* II. 4; *Æsch. Suppl.* 105; *St. Paul, Rom.* XV. 12; *Arist. Eth. Nic.* VIII. 14. § 3: ὅθεν φασὶ ταῦτόν αἶμα καὶ ῥίζαν καὶ τοιαῦτα. The phrase κόνις καταμῆξ ῥίζαν may be partly illustrated by *Ajax* 1157: γένους ἅπαντος ῥίζαν ἐξημμέμενος. I have justified the common reading κόνις against the emendation κόπεις, in the *New Cratylus*, p. 294.

597. λόγου τ' ἀνοία καὶ φρενῶν Ἐρινός.] It is clear that this is predicated of Antigone, whose inconsiderate language to Kreon, coupled with her feeling of resentment at the violation of religious ordinances in the case of

Polyneikes, had led to her condemnation. This is the proper force of the word *ἐρινός*, which, as Müller says (*Æumenid.* § 77), denotes "the feeling of *deep offence*, of *bitter displeasure*, when sacred rights belonging to us are impiously violated by persons who ought most to have respected them."

598, 9. *τεάν, Ζεῦ—κατάσχοι.*] Some years ago I pointed out the sense of this passage, which had been generally misunderstood. I will repeat here what I wrote in 1836. "The connexion of ideas in this passage is as follows: 'What mortal transgression or sin is Jupiter liable to, Jupiter the sleepless and everlasting God? But mortal men know nothing of the future till it comes upon them.' We should certainly read *ὑπερβασία* in the nominative case. *Τίς ὑπερβασία κατέχει τεάν δύνασιν;* is equivalent to *τεὰ δύνασιν κατέχει οὐτινα ὑπερβασίαν*" (see above on v. 4). "Compare Theognis 743—6, which Sophocles had in his head:

*καὶ τοῦτ', ἀθανάτων βασιλεῦ, πῶς ἐστὶ δίκαιον
ἔργων ὅστις ἀνὴρ ἐκτὸς ἐὼν ἀδίκων,
μὴ τιν' ὑπερβασίην κατέχων μὴδ' ὄρκον ἀλιτρὸν,
ἀλλὰ δίκαιος ἐὼν μὴ τὰ δίκαια πάθῃ;*

Theatre of the Greeks, Ed. 4, p. 81."

600—602. *τὰν οὐθ' ὕπνος—μῆνες.*] These words do not balance the corresponding words in the antistrophe, and various attempts have been made to mend the corruption thus indicated. Moreover, the word *παρτογήρως* has been with justice objected to on its own account. Schneider, in his *Lexicon*, pronounced it a word of doubtful authority. Emper says, that this epithet is totally inapplicable to refreshing sleep, and that as the gods were supposed to be liable to sleep, they must have been considered liable to grow old, if that was the effect of sleep. He suggests, therefore, that we have in this word an old error of the copyist, whose eye lighted on *ἀγήρως*, written as a various reading by the side of *ἀγήρῳ*, and that Sophocles probably wrote *παρτοδμάτωρ*, as in Homer *Il.* XXIV. 5. *Od.* IX.

373, we have the phrase ὕπνος ἥρει πανδαμάτωρ. I understand that Hamberger (in Schneidowin's *Philologus* I. 4, p. 604), proposes παντόθηνος or παντοθήρης. It appears to me, that the true reading is παγκρατής, which occurs as an epithet of ὕπνος in the *Ajax* 660, and which appears as an epithet of χρόνος in a passage in which Sophocles was obviously influenced by his recollections of what he had written in this chorus: *Æd. Col.* 607 εἰρ :

ὦ φίλτατ' Αἰγέως παῖ, μόνοις οὐ γίγνεται
θεοῖσι γῆρας, οὐδὲ καθανεῖν ποτε,
τὰ δ' ἄλλα συγχεῖ πάνθ' ὁ παγκρατὴς χρόνος.

Other commentators have sought to mend the metre by altering the following line. Hermann originally proposed οὔτε θεῶν ἄκμητοι, which Emper adopts with the dialectical chango ἄκατοι. Dindorf writes: οὔτ' ἄκοποι θεῶν νιν. Bickh: ἀκάματοι θεῶν οὐ. It appears to me that the corruption lies in θεῶν. What are "the months of the Gods?" The Διὸς μεγάλου ἐνιαυτοί, of Homer (*Il.* II. 134), are by no means a parallel. Although the word θέω does not occur elsewhere in Æschylus or Sophocles, there is no reason why he should not have used it, as I believe he did here, and in v. 1305 infra: and I have written with the greatest confidence ἀκάματοι θέοντες, which suits the metre, and perfectly coincides in construction with *Electra* 164: ὦν ἔγωγ' ἀκαμάτα (vulg. ἀκάματα) προσμένουσ' ἄτεκνος. The use of this adjective, as a secondary predicate or adverb, has been mentioned by Suidas, s. v. ἀκάματα or ἀκαμάτα, ἀντι ἀκαμάτως, καὶ ἀδιαλείπτως ἢ οὐ κεκμηκότως. For the months as a measure of time, we may compare Catullus XXXIV. 18: "Tu cursu, dea, menstruo, Motiens iter annuum," and for the rapidity of their course (θέοντες), cf. Hor. IV, *Carm.* VI. 39: "celeremque pronos volvere menses." Id. IV. *Carm.* VII. 13: "damna tamen celeres reparant coelestia lunæ."

604—607. τό τ' εἵπειτα—ἄτα.] Of the various methods which have been proposed for correcting this manifestly corrupt passage, the only one which I can accept as par-

tially true, is that which regards the terminations of vv. 606 and 607, as wanting—the words οὐδὲν ἔρπει and ἔκτος ἄτας having been transferred from vv. 611 and 617. Supposing then that we have a lacuna, amounting in each case to a trochaic dipodia, at the end of each line, the question is—how can we, without any aid from the MSS., restore the missing words? With regard to v. 606, I think it may be safely concluded: (1) that we have here lost some word governed by ἐπαρκέσει; for although the absolute use of this verb is not unprecedented, as we shall presently see, yet it seems absolutely necessary to connect the law, here mentioned, with the destiny of man, otherwise the immunity of Zeus from mortal transgression will be without its proper antithesis: (2) that the lost words must have borne some palaeographical resemblance to what precedes or follows, otherwise their absorption would be hardly explicable. With regard to v. 607, the meaning obviously intended comes so close to that of the intrusive words, that I think we may safely regard them as a marginal illustration of something which stood in the text. To begin then with this second line: I consider the words οὐδὲν ἔρπει as the remains of a gloss on the dative βιότην, which was placed on the left-hand margin of this line. The Scholiast wished to illustrate the use of a verb of motion with the dative, and therefore quoted the phrase [εἰδοῦσι δ'] οὐδὲν ἔρπει from v. 611. And I regard the words ἔκτος ἄτας as the remains of a gloss upon the whole line, which having been originally [οὐδεὶς ἐν πάσαις ταῖς πόλεσιν πρύσσει τὸν βίον ἄπαντα], ἔκτος ἄτας, where the illustration was partly borrowed from the phraseology of vv. 616, 617, has ultimately coalesced with the gloss on βιότην, so that there remained in the margin only the words οὐδὲν ἔρπει ἔκτος ἄτας, which have been equally divided between the two lines in the text. Now the evidence in a case like this is of cumulative probability; and before we can restore v. 607, we must return to the former line. The poet says, that although Zeus is free from sin, as he is a sleepless and everlasting potentate, yet that for the present, the future, and the past, (cf. Eurip. *Iph. T.* 1263), the law, which he is about to mention, will sufficiently

describe (ἐπαρκέσει)—what?—of course, the destiny of man. The common use of the verb ἐπαρκέω is well known. It signifies “to ward off”—hence, “to help or aid”—hence, “to supply or furnish.” In the first sense it governs the dative of the person and the accusative of the thing—in the second, the dative or accusative of the person—in the third, the genitive of the person and the accusative of the thing, or the dative of the thing only. But besides this common use, there are passages in which ἐπαρκέω seems to approximate in meaning to ἀπαρκέω “to be sufficient,” (see *Ed. Col.* 1766: ταῦτ’ ἂν ἀπαρκοῖ). Thus Solon writes (*Fr.* 14, *Bach.* 4, *Bergk*):

δήμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσον ἐπαρκεῖ,
τιμῆς οὐτ’ ἀφελῶν οὐτ’ ἐπορεζάμενος,

which shows that the same verb is intended in *Æsch. Agam.* 370: ἔστω δ’ ἀπήμαρτον ὥστε κἀπαρκεῖν εὐ πραπίδων λαχόντα, for this seems to be an imitation of the former passage. It is true that Coraüs would read ἀπαρκεῖ in the fragment of Solon, and that some understand the same verb in the *Agamemnon*. But as Blomfield justly remarks: “ἀπαρκεῖν de rebus dicitur quarum satis est, ἐπαρκεῖν potius de personis”—meaning, I presume, that ἀπαρκέω is used only intransitively, but that ἐπαρκέω always implies an active satisfying of some want, law, or condition: which is the case. Now, I believe that, in this sense, ἐπαρκέω would properly govern the accusative of the person or thing, whose requirements were adequately met and answered, just as ἐξίσταμαι, which, properly and according to the construction of its preposition, would govern the genitive, is used with the accusative when it denotes avoidance from fear, as in the phrase ἐκστῆναι κίνδυνον (see *Lobeck, ad Ajaxem*, v. 82). It is easy to see the origin of these changes of construction. If ἐξίσταμαι means, “I get out of the way” of a thing, it might first be used absolutely, to signify “I fear,” and then if the object of alarm were expressed, this would naturally be expressed in the accusative. Similarly, if ἐπαρκέω, which signifies to lend our aid in warding off danger, got the accessory meaning of being a sufficient aid or help-mate, and from that passed on to the signification, to be adequate

to all the requirements of an object, it might be used absolutely, as in the passage from Solon,—where, however, τὸν δῆμον is immediately supplied by the thoughts of the readers,—or if the object were necessarily expressed, it would stand in the accusative, as in the passage from the *Agamemnon*. Now, as I have already said, the expression of the object is necessary here, and the metro and sense suggest the words ἀνδρὸς αἶσαν as the necessary supplement; see Pind. *P.* III. 59, 60:

χρὴ τὰ ἐοικότα παρ' δαιμόνων μαστενέμεν θναταῖς
φρασίν,
γινόντα τὰ παρ ποδός, οἷας εἰμὲν αἶσας.

Let us now see if this meets the palæographical test which has been suggested—that is, whether these words are sufficiently like what followed to make their absorption probable. We come then to the other lacuna. If the meaning of v. 607 was given in the gloss which we have assumed,—and enough is left of the line to make this nearly certain—the remaining words must have been ἄτα and a verb of motion. Whether we agree or not with Hermann (*Opuscul.* II. 326), that εἶμι may be used as a present tense, I think no one will doubt that it might with propriety be employed here in a general apophthegmatic sentence, dependent on the future verb ἐπαρκέσει: cf. *Soph. Fr. Incert.* 813, Dindorf: τίσις δ' ἄνωθεν εἰσιν αἱματορρόφος. *Æsch. Sept. c. Theb.* 682: μελαναιγίς δ' οὐκ εἰσι δόμον Ἐρινύς, οὐτ' ἂν ἐκ χειρῶν θεοὶ θυσίαν δέχωνται. *Suppl.* 158, 172: χαλεποῦ γὰρ ἐκ πνεύματος εἰσι χειμῶν. If then εἰσιν ἄτα were the original reading here, we see how the resemblances between the terminations of the five successive lines produced the absorption or loss in two of the intermediate verses. For if the endings were,

ἐπαρκ—έσει
ἀνδρὸς—αἶσαν
εἰσιν ἄτα
[ιατὴ] [ἴσσει]
αγ—κτος ἐλπῖς
ὕν—ασις ἀνδρῶν,

we may perfectly well understand how a blundering copyist,

assisted in his error by confused marginal glosses¹, may have made the omissions, which I have thus endeavoured to supply. I may add, that, as the epithet *πάμπολις*, like *ἄπολις*, *ὑψίπολις*, *δικαιοπόλις*, &c. implies a person or personification, this is an additional reason for concluding that *ἄτη* was here mentioned in the nominative case.

608—612. *ἂ γὰρ ἐν—προσαύση.*] It will be remarked that *ὄνασις* and *ἀπάτα* are both predicates. By *ἀπάτη ἐρώτων*, he means the frustration of a man's longings: so infra 623: *ἀπάτη λεχέων* "the disappointment of his expectations in regard to marriage." Alciphron (III. 5) speaks of *ἐλπίδες ἀπατηλαί*. The nominative to *ἔρπει* is not *οὐδέν*, which is the accusative after *εἰδότε*, but, as Wundor has remarked, *ἡ ἐλπίς ἀπάτη γενομένη*. On the form *προσαύση*, it may be sufficient to quote Lobock, *ad Ajacem*, p. 358: "Ex quo colligi licet, *αὔειν* illud, quo do agimus, idem valere quod *αἶρειν*, verumque esse quod in Soph. *Antig.* 615, plerique libri exhibent, *πρὶν πυρὶ θερμῷ πόδα τις προσαύση*, id est, *προσάρη*, ut in glossa exponitur, sive *προσαρμύση*." Id. *Ρηματικόν*, p. 12 note: "cum Sophoclis illo *πρὶν—προσαύση*, si quis contulerit Apollinar. *Ps.* XC. 24: *μήποτε σὸν πόδα λαῖ καθάψης*, non dubium habebit hujusmodi locis grammaticos inductos esse, ut *αὔσαι* et *ἀψασθαι* synonyma dicerent." For the general meaning, the reader will find an exact parallel to this passage in Pindar, *O.* XII. 5—9. Cf. also *Proverbs* XIII. 12.

612, 613. *σοφίᾳ—πέφανται.*] The parallel passages for this adage are fully given by Ruhnkens on Velleius Paterculus II. 57 (265, 266), and by Wyttenbach on Plutarch, *de audiendis poetis*, p. 17, » (pp. 190, 191). The Latin adage, which is still in colloquial use, *quem vult deus perire, dementat prius*, is probably an abridged translation of *ὅταν ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, τὸν νοῦν ἐβλάψῃ πρῶτον ἢ βουλεύεται*.

¹ By a singular coincidence, (which shows the probability of such corruptions,) in the first proof of page 60, the words *κατ' αὐτὸν*, which I had written in the margin after *Οἰδίπου δόμοις*, were inserted between *οὐδ' ἔχει* and *λύειν* in v. 592.

617. πράσσει—ἄλγους.] I have here written ἄλγους instead of ἄτας, because I think it scarcely possible that Sophocles should have repeated this word without any emphasis, and because the parallelism of the actual ἄλγους and the tendency to ἄτη seems to me to be required here no less than in v. 4 supra. I think the corruption arose from a former Scholiast having written in the margin of v. 607 supra, οὐδεὶς ἐν πάσαις τ. κ. πράσσει ἐκτὸς ἄτας, as an explanation to the πάμπολις εἰσιν ἄτα which he found there. The proper explanation of ὀλιγοστών χρόνον here may be derived from the converse πολλοστών χρόνον Aristoph. *Pax*, 559: on which see *New Cratylus*, p. 206. Πράσσει is used with ἐκτὸς ἄλγους, as it is with the adverbs πῶς, εὖ, κακῶς.

620. τάλιδος.] I agree with Dindorf, that the words τῆς μελλογάμου νύμφης, which appear in the MSS., are a marginal gloss on τάλιδος, and ought to be expunged. The resemblance between τάλις and the ταλιθά (נְתִיבָה) of Mark V. 41, is merely accidental. The latter is simply a Syriac derivative from נְתִיבָה “a young lamb,” or “a new-born gazelle.”

627, 628. καὶ σύ μοι—ἐφέψομαι.] Hæmon promises only a conditional obedience. “If you have for me γνώμας χρηστάς—and not otherwise—you are my ruler and guide.” I consider ἀπορθῶν, as nearly as possible, a synonym of ἀπειθύνω, cf. ad 666: cf. Plato, *Legg.* VI. 757, ε: ἀπορθοῦν τὸν κληρον πρὸς τὸ δίκαιότατον, with id. *ibid.* p. 757, ε: ἀλήμην ἀπειθύνων εἰς τὰς διανομὰς αὐτήν. Consequently, the words to be supplied here are με γνώμαις, cf. Plato, *Legg.* XII. 946, δ: κατὰ τὴν τῶν εὐθύων γνώμην: and for the use of ἀπειθύνω in Sophocles, see *Æd. T.* 104, *Ajax* 72, and cf. supra 178. The same conditional obedience is promised in the σοῦ καλῶς ἡγουμένου, which follows.

637. πίδαας.] This reading is introduced by Wunder on the authority of the Scholiast.

639. πρὸς ἡδονῆς.] The common reading γ' ὑφ' ἡδονῆς is not sanctioned by the best MSS., and the γε is quite out of place. I have therefore adopted the reading proposed by Hermann (see above on v. 24, and for the construction, cf. v. 51).

654—658. ὅστις δ' ὑπερβὰς—τάναντία.] With Büchh and Dindorf, I have adopted Hermann's original suggestion respecting the transposition of these lines. They were formerly placed after line 662.

655. κρατύνουσιν τοῖς.] Dindorf has extracted this correction from the best MS.

660. εὖ δ' ἂν ἄρχεσθαι θέλειν.] This second ἂν is, like the former, to be referred to θαρσύνειν, and θέλειν governs ἄρχειν as well as ἄρχεσθαι. This is another of those instances, in which it has not been generally observed, that θέλειν is used to signify habitual conduct. Compare Pindar, O. XIII. 9: ἐθέλονται δ' ἀλέξειν ὕβριν. Æschyl. Persæ, 176: ὣν ἂν δύναιμι ἡγεῖσθαι θέλη.

662. παραστάτην.] See note on v. 140 supra, and cf. Aristot. Pol. III. 4. § 6: ὥσπερ οὐδὲ τῶν χορευτῶν λορυφαίου καὶ παραστάτου.

666. ὀρθομένων.] Although ὀρθός properly signifies "vertical," and εὐθύς, "horizontal," they are both used to denote a straight unbroken line, whether horizontal or vertical. Thus, we have seen ἀπορθόω employed as a synonym for ἀπευθύω (supra v. 627, 628); and we have ὀρθοῦν πόλιν, v. 167, as well as εὐθύνειν πόλιν, v. 178. Here ὀρθούμενοι does not mean *qui erecti stant*, as Wunder takes it, nor *qui se regi patiuntur*, as Einper translates it, but *qui rectam aciem servant*.

667. σώζει.] Hom. Il. V. 531: αἰδομένων δ' ἀνδρῶν πλέονες σοοὶ ἢ πέφανται, and the other passages quoted in the *New Cratylus*, p. 406.

668. τοῖς κοσμουμένοις.] Wunder and Emper rightly understand this participle as neuter. For the use of κόσμος, as implying government and military discipline, see *Theatre of the Greeks*, Ed. 4. p. 8.

678, 679. γένοιτο—προσκοπεῖν.] I cannot see the necessity for any alteration here. The sense is made clear by the particles which the poet has used: "although I could not, and do not wish, to arraign the justice of your sentiments, nevertheless (μέντοι) it *might* come to pass, that this censure would proceed with propriety from another," (i. e. γένοιτο καλῶς—ἔχον καὶ ἐτέρῳ λέγειν ὅπως σὺ κ.τ.λ. where καὶ performs that office of emphasis, which is best expressed in English by a stress on the auxiliary). "At all events (οὖν), whether such censure were right or wrong, it is my natural office as your son (πέφυκα), to keep an eye on your behalf," (προσκοπεῖν, cf. infra 732: σοῦ γὰρ οὖν προ-κήδομαι), "to all words, thoughts, and censures, which have reference to your conduct." I think, therefore, that Wunder's correction γένοιτο is quite unnecessary, and that Hermann's readings χᾱτέρως and σὺ δ' οὐ πέφυκας are detrimental to the sense.

687—689. ἥτις—τινος.] There is some little difficulty in this passage from the use of μή where we should have expected οὐ. Wunder takes this negative with the infinitives, and explains the use of the prohibitive by referring to the fact—"impedimento fuisset Antigona, ne insepultus jaceret Polynices, quum sepulturae honore ipsa cum ornaret." Emper "finds the justification of the μή in the transition from a particular to a general reference: ἥτις refers indeed to Antigone, but by means of the second apodosis (for we have here the figure *protasis inter duplicem apodosin*), the thought receives a general application, οὐχ ἥδε, &c." This is the more correct view of the case. I consider that the special reference to Antigone terminates at φθίψει, and that the words which follow contain a general sentiment in explanation of the epithet εὐκλεεστάτων—"her deeds were most glorious: for, if a woman, when her brother lies unburied,

braves every danger to guard his corpse from insult, is she not worthy of the highest glory?" This appears from the use of *ἥτις* instead of *ἥ*. Sophocles must have been particularly anxious to show that his reference here was general, for the verb *εἶω* would have justified the use of *οὐ*, even in a conditional clause: see *Ajax* 1131: *εἰ τοὺς θανόντας οὐκ εἴς θάπτειν πάρων*.

709. ἀλλ' εἶκε—εἶδον.] I prefer the old reading *θυμοῦ* to the dative, which has been substituted by many of the Editors. The word *θυμοῦ*, on which the rhetorical accent falls, is so placed as to qualify the whole sentence: "with regard to your *θυμός*, εἶκε καὶ μετástασιν δίδου scil. μετástασιν αὐτοῦ." That *εἶκε θυμοῦ* in itself would be good Greek, is clear from *Hom. Il. IV. 509*: ὄρνυσθ' ἱππόδαμοι Τρῶες, μηδ' εἰκετε χάρμης Ἀργείοις. It would be impossible to understand *εἶκε θυμῷ* otherwise than as equivalent to the phrase *διδόναι τόπον τῇ ὀργῇ*. Plutarch, *De cohibendâ irâ*, p. 4623. *Rom. XII. 19*. Casaubon *ad Athen. XIV. p. 652*.

711—714. φῆμι ἔγωγε—μανθάνειν.] For the sentiment see *Hesiod. Op. et dies* 291, seq., and cf. *Aristot. Eth. Nic. I. 4, § 5—7*. According to the ancients, true σοφία was ἐμφυτόν τι,—hence the φῦναι τὸν ἄνδρα ἐπιστήμης πλέων, or κεί τις ἢ σοφός, above 701; and thus Pindar teaches, *O. IX. 28*: ἀγαθοὶ δὲ καὶ σοφοὶ κατὰ δαίμον' ἄνδρες. It is worthy of remark,—indeed, the proper understanding of an important epoch in Athenian history depends upon it,—that although the nobles were by birth ἀγαθοὶ καὶ σοφοί, and though καλοκάγαθος expressed a mixture of good qualities and mental culture, which was generally found in the nobles (see the *New Cratylus*, p. 408), yet in the time of Pindar and Sophocles the καλοί, as a class, were beginning to separate themselves from the nobles or καλοκάγαθοί, and a middle class was springing up, especially at Athens, who called themselves οἱ καλοί, as distinct from the δῆμος on the one hand, and from the aristocrats on the other. Sophocles could say, as here, καλὸν τὸ μανθάνειν, or τὸ μανθάνειν πόλλ' αἰσχρὸν οὐδέν (above v. 701), and the educated Athenians

thought with him, but Pindar delights in invectives directed against the *καλοὶ* and *μαθόντες*. And this reminds me that all the commentators on Pindar *P. II. 72*,—myself included—have missed the meaning of that passage. I can scarcely doubt, after all, that the true punctuation is :

γένοι' οἷος ἐσσί· μαθὼν καλὸς τοι πίθων παρὰ παισίν, αἰεὶ
καλὸς—

It seems most probable that the sentence would be completed in the first three words, which contain an intelligible idea, and are in accordance with the Homeric phrase, and with the passage in Thucyd. III. 14: γίγνεσθε δὲ ἄνδρες οἷουσπερ ἡμῖς οἱ τε Ἕλληνες ἀξιοῦσι καὶ τὸ ἡμετέρον δέος βούλεται. With regard to the second clause, wherein the men of accomplishment (*καλοὶ*), who have acquired their learning (*μαθόντες*), are opposed to those whose abilities are the gift of heaven, it is sufficient to quote *O. II. 86*: σοφὸς ὁ πολλὰ εἰςὼς φηῖ· μαθόντες δὲ λάβρου παργγλωσσία κόρακες ὥς, κ.τ.λ. Cf. Eurip. *Hippol.* 79.

719, 20. μηδὲν—σκοπεῖν.] Scil. μηδὲν διδάσκον ὃ μὴ οἰκτιρὼν ἐστί. Wunder has rightly explained τάργα—"opera sua quum spectanda dicit, significat id, quod faciendum suaserit oratione illa, qua patrum de sententia sua demovero studuerit. Non dissimiliter dictum *Phil.* 99: νῦν δ' εἰς ἔλεγχον ἐξίων ὁρῶ βροτοῖς τὴν γλῶσσαν, οὐχὶ τάργα πάρθ' ἡγουμένην, ubi τὴν γλῶσσαν, οὐχὶ τάργα nobis est, *das Reden, nicht das Thun.*"

722. οὐδ' αὖν—κακούς.] The meaning of this line has been overlooked. The emphasis falls on the first syllable of εὔσεβεῖν. Kreon asks, "Is it the result of your counsels that one should pay respect to—treat with consideration (σέβειν)—those who oppose themselves to the laws?" The son answers: "I would not even bid you to pay religious reverence (εὔσεβεῖν), when the base were the objects of it." And then Kreon asks whether Antigone was not in this predicament—whether she had not, in her anxiety to perform the duties of εὔσεβία (*infra* 899, 918), taken the enemies of the state as the objects of her undue reverence. There is

the same allusion to the two applications of *σέβω* in vv. 735, 736, where *οὐ γὰρ σέβεις* = *ἀσεβείς γάρ*.

727. *χρὴ ἐπὶ τῇσδ' ἄρχειν χθονός.*] Most scholars will agree with Wunder in rejecting the *γς* of the vulgate. It appears to me that Sophocles must have written the line as I have given it: *ἄρχειν* is used absolutely, as it generally is, and the collocation *ἐπὶ τῇσδε χθονός* is very common in Sophocles (cf. *Æd. Col.* 569, 1258, 1705). The interchange of *γ* and *π* has been referred to above on v. 24. The corruption has crept in from the *γῆς ἄρχοις* of v. 730. The use of the dative after *χρὴ* is referred to by Thom. M., and is justified by other examples.

729. *οὐ τοῦ κρατοῦντος—νομίζεται;*] Cf. *Phil.* 386, *Æd. Col.* 38, and see Arist. *Eth. Nic.* IX. 8, § 6: ὥστερ καὶ πόλις τὸ κυριώτατον μάλιστ' εἶναι δοκεῖ καὶ πᾶν ἄλλο σύστημα.

747. *γυναικός—μὴ κωτίλλέ με.*] The verb *κωτίλλω* seems to be properly applied to the idle small-talk of women: cf. Hesiod. *Op. et D.* 371: *μηδὲ γυνή σε νοόν πυγαστάλος ἐξυπατάτω αἰμύλα κωτίλλουσα.* Theocr. *Id.* XV. 87: *παύσασθ', ὦ δύστανοι, ἀνήνυτα κωτίλλοισαι.* The King here treats Hæmon as a *παρθενοπίπης*, who could not speak like a man, with reference to his saying *οὐκ εὖ φρονεῖν*, when he meant *παραφρονεῖν*.

750. *χαίρων—δεννάσεις ἐμέ.*] Büchh takes *ἐπὶ ψόγοις* with *χαίρων*. Wunder would translate the words *reprehendendo, accusando*. Emper proposes to read *ἐτι* for *ἐπὶ*. I think that, as *δεννάζω* signifies to use hard words, threats, and the like, and as Hæmon begins with *ψόγοι* (above 680), and is at last supposed by his father to threaten (above 743), the meaning must be, "you shall not, after all your censures, come to threats and abusive language with impunity." I cannot think, with Emper, that this meaning is here out of its place: it seems to me that after the bandying of words in vv. 745, seq., it is eminently appropriate here.

765. πετρώδει—κατώρυχι.] It is clear from the description here and elsewhere, that the place of Antigone's confinement was one of those partially-subterraneous θάλαμοι or οὔδοι, with dome-shaped top, which the Greeks used as secret chambers, treasure-houses, store-rooms, and prisons: see Müller's *Ancient Art and its remains*, § 48. pp. 22, 23, English Translation. Emper refers to a paper by Col. Mure in the *Rhein. Mus.* 1839, Heft. II. p. 265. See below on v. 1173.

772—783. *Third Stasimon.* The following is the scheme of the metres.

1. ∪ || ˊ ∪ | - || ˊ ∪ ∪ | ˊ ||
2. ∪ || ˊ ∪ | - || ˊ ∪ ∪ | ˊ || ˊ ∪ || ˊ ∪ ∪ || ˊ ∪ - ||
3. ˊ ∪ || ˊ ∪ ∪ || ˊ ∪ | - - ||
4. - || ˊ ∪ - || ˊ ∪ ∪ | ˊ || ˊ ∪ ∪ | ˊ || ˊ - ||
5. - - || ˊ ∪ ∪ | ˊ || ˊ ∪ ∪ | ˊ - ||
6. - || ˊ ∪ ∪ || ˊ ∪ | - - || ˊ ∪ ∪ | ˊ ∪ - ∪.

It is customary to scan this pair of strophes with iambic dipodiae, Bacchei, and other irregularities, inimical to the rhythm, which is simply dactylico-trochaic. The second and third lines are, in effect, one, as appears not only from the metre, but still more so from the repeated ἔρως, which, according to the laws of good style, ought to stand in close rhetorical connexion with the two relatives which follow.

773. ἔρως, ὅς ἐν κτήμασι πίπτεις.] Most of the commentators understand by κτήματα, "the wealthy and powerful," and Propertius is quoted in explanation; I. *El.* 14, 15:

Nam quis divitiis adverso gaudet amore?

Nulla mihi tristi præmia sint Venere.

Illa potest magnas heroum infringere vires:

Illa etiam duris mentibus esse dolor.

Klotz thinks that by κτήματα we must understand "slaves." Emper regards the passage as corrupt. Now the use of

ἐμπίπτω, with the dative, to signify the access of an emotion or passion, is exceedingly common, and ἔρως ἐμπίπτει τινί is a phrase of constant occurrence, e. g. *Æschyl. Ag.* 322: ἔρως δὲ μή τις πρότερον ἐμπίπτῃ στρατῷ πορθεῖν ἢ μὴ χρὴ κέρδεσιν νικωμένους. Plato, *Resp.* VI. p. 499, c: πρὶν ἂν τοῖς φιλοσόφοις τούτοις...ἐκ τινος θείας ἐπιπνοίας ἀληθινῆς φιλοσοφίας ἀληθινὸς ἔρως ἐμπέσῃ. Whether this phrase is borrowed from the language of the wrestling school or not (see note on Pindar, *P.* VIII. 81), it is sufficiently expressive and intelligible. What then is the meaning of ἔρως ἐμπίπτει κτήμασι? It does not appear to me to be explicable otherwise than by a reference to the dictum of Plato, that men are the κτήματα of the Gods; see *Phædo*, p. 62, n: οὐ μέντοι ἀλλὰ τόδε γέ μοι δοκεῖ, ὦ Κέβης, εὖ λέγεσθαι, τὸ θεοὺς εἶναι ἡμῶν τοὺς ἐπιμελομένους καὶ ἡμᾶς τοὺς ἀνθρώπους ἐν τῶν κτημάτων τοῖς θεοῖς εἶναι. *Ibid.* p. 62, v, *Legg.* X. p. 902, n, 906, λ: ξύμμαχοι δὲ ἡμῖν θεοὶ τε ἅμα καὶ δαίμονες, ἡμεῖς δ' αὖ κτήματα θεῶν καὶ δαιμόνων. If the reader will compare these passages with that in the *Critias*, p. 109, n, he will see that the mind of man is regarded as influenced by the Deity, in the same way as the flock is guided by its shepherd: οἷον νομῆς ποίμνια κτήματα καὶ θρέμματα ἐαυτῶν ἡμᾶς ἔτρεφον πλὴν οὐ σώμασι σώματι βιαζόμενοι, καθάπερ ποιμένες κτήνη πληγῇ νέμοντες, ἀλλ' ἢ μάλιστα εὐστροφον ζῶον ἐκ πρύμνης ἀπευθύνοντες οἷον οἶακι πειθοῖ ψυχῆς ἐφαπτόμενοι κατὰ τὴν αὐτῶν διάνοιαν, οὕτως ἄγοντες τὸ θνητὸν πᾶν ἐκυβέρνων. That the poets were in the habit of speaking of the regulated functions of the mind, in phraseology borrowed from that which described the shepherd's office, is clear from the metaphors *βουκολεῖν φροντίσι τι* (*Æsch. Agam.* 669), or *βουκολεῖσθαι τι* (*Eumen.* 78); and *φρενὸς οἰοβώτης* (*Soph. Ajax* 607). I am convinced, therefore, that Sophocles here speaks of love as making men his κτήματα, by his triumphant victories over those whom he attacks; so that κτήματα is here used proleptically. And I think that this interpretation is supported by the context. First, the poet addresses Eros as invincible; then he states that he is not only victor when he combats, but that by attacking he at once enslaves—makes the objects of his

attack his κτήματα, the herd which he guides and governs. As the wrestler, who merely throw his adversary, might gain only an incomplete victory, while he who fell upon him would secure his triumph, so love not only conquers, but he falls with his victim undermost, who thenceforth becomes entirely his own. He then expresses the throne of love's supremacy, and the universality of his influence. Of all the commentators on Sophocles, Reisig has, in my opinion, made by far the nearest approximation to the truth. He says (*Enarrat. in Œd. Col.* 315): "κτήματα sunt illi, qui amore sunt capti. Amor, qui in eos irrui quos habes, qui tibi sunt mancipati, κτήμασι σοῖς." Only, it will be observed, that he does not quite see the force of ἐμπίπτω, and takes κτήμασιν as a descriptive phrase, whereas it must be a proleptic word or secondary predicate, so that the phrase may be rendered: *Amor, qui, incidendo jacentibus, debellatos tibi quasi jure mancipi vindicas.*

777. ὁ δ' ἔχων μέμνηεν.] It is in accordance with the idiom of the Greek language to say not only ἔρως ἔχει τινα, but also ἔχει τις ἔρωτα. Thus we have seen above, that the objects of Love's influence are his κτήματα. Pindar says (*I. VII.* 29), ἔρως γὰρ ἔχεν. Plato, on the contrary, as here, ἀνὴρ ἔχων ἔρωτα (*Phædr.* p. 239, π), and, ὁ ἔρως ἐν πάσῃ ἀναρχίᾳ καὶ ἀνομίᾳ ζῶν, ὅτε αὐτὸς ὦν μοναρχος, τὸν ἔχοντα—αὐτὸν ὥσπερ πόλιν ἄξει ἐπὶ πᾶσαν τόλμαν (*Resp.* IX. p. 575, λ). We have the same inversions in εἰς αἶθρην ἄγειν and αἶθρην ἄγειν (*supra* ad v. 4), κατέχειν ὑπερβασίαν and ὑπερβασία κατέχει (*supra* ad 598, 9), &c.

778. ἀδίκους.] Schol.: σὺ καὶ δικαίους διαφθείρεις, ὥστε τὰς φρένας αὐτῶν ἀδίκους γενέσθαι.

781. ἐναργῆς βλεφάρων ἥμερος.] For the idea, see *Novo Cratylus*, p. 583. I need hardly say that my version was suggested by Shakspeare; *Love's Labour's Lost*, Act IV. Sc. 3:

"But love, first learned in a lady's eyes,
Lives not alone immured in the brain, &c."

782, 3. τῶν μεγάλων—θεσμῶν.] Dindorf, who is fol-

lowed as usual by Wunder, alters the vulgate by inserting οὐχὶ before πάρεδρος, and omitting the words ἐν ἀρχαῖς before θεσμῶν. I agree with him so far as to think that the metre is faulty, and that ἐν ἀρχαῖς is a marginal gloss; but I think his insertion of οὐχὶ utterly tasteless. The abnegation of a metaphor, which it was not *necessary* for the poet to use, seems to me at variance with all established rules of good style, and suitable only for the lowest comedy. Dindorf thinks that his view is confirmed by the words which follow: νῦν δ' ἤδη ἔγὼ καὶ τὸς θεσμῶν ἔξω φέρομαι. It appears to me that these words point to a very different remedy for the corruption of the text: they tell us that the preceding words must have spoken of the power of love as having equal power with the mighty laws of filial piety, in the case of a particular person; for this is the opposition implied in the νῦν ἤδη ἔγὼ καὶ αὐτός. Now as they are speaking of the particular case of Kreon and Hæmon (τόδε νεῖκος ἀνδρῶν ξύναιμον), and as the victory gained by love referred only to Hæmon, I have not hesitated to insert παιδὶ before πάρεδρος. I think that the resemblance of the first two syllables of the latter word has caused the confusion between them and the word which originally preceded. There is perhaps a play upon this last word in the ἐμπαίζει which follows. For the application of this verb, cf. Aristoph. *Thesm.* 975: Ἴπραν τὴν τελείαν, ἣ πᾶσι τοῖς χοροῖσιν ἐμπαίζει τε καὶ κληῖδας γάμον φυλάσσει. Love and filial duty take their seats on the bench together, and the vote of love carries the day, because Aphrodite is irresistible in her sport. For the meaning of the μεγάλοι θεσμοί, see Pindar *P.* VI. 19—27. For νικᾶ, see above 274, and cf. Æschyl. *Eumen.* 915: νικᾶ δ' ἀγαθῶν ἔρις ἡμετέρα διὰ παντός: and for the phraseology of the version, see *King Lear*, Act III. Sc. 6:

“Thou robed man of justice, take thy place;—
And thou, his yoke-fellow of equity,
Bench by his side:—You are of the commission,
Sit you too.”

789—857. *First Kommos.* The metres are as follows:—

στροφή α.

1. ∪ || √ ∪ - || √ ∪ ∪ || √ ∪ - ||
2. √ ∪ ∪ || √ ∪ - ||
3. - ∪ || √ ∪ ∪ || √ ∪ | - - ||
4. - || √ ∪ || √ ∪ ∪ | √ || - ∪ || - ∪ || √ ∪ ∪ | √ || √ - ||
5. - - || √ ∪ ∪ | √ || ~
6. √ ∪ ∪ | √ - ||
7. - - || √ ∪ ∪ | √ - ||
8. - || √ ∪ || √ ∪ ∪ | √ - || √ ∪ ∪ | √ - ||
9. - || √ ∪ || √ ∪ ∪ || √ ∪ - || √ - ||

στροφή β.

1. - || √ ∪ - || √ ∪ ∪ || √ ∪ - ∪ √ - ||
2. - || √ ∪ ∪ || √ ∪ | - - ||
3. √ ∪ ∪ | √ - ||
4. √ ∪ ∪ || √ ∪ - ||
5. ∪ - || √ ∪ ∪ | √ - ||
6. - √ - | - √ - | - √ - ||
7. - || √ ∪ ∪ || √ ∪ | - - ||
8. - || √ ∪ ∪ || √ ∪ - || √ - ||
9. - || √ ∪ - ∪ || √ ∪ - || √ ∪ - ||
10. ∪ || √ ∪ - ∪ | √ ∪ - ∪ | √ ∪ - ∪ || √ ∪ -
11. ∪ √ | √ ∪ | √ ||
12. ∪ - || √ ∪ ∪ || √ ∪ | - - ||
13. ∪ || √ ∪ - || √ ∪ - ∪ √ - ||

The chorus adds three iambic dimeters and a dimeter antispast.

ἐπαυδός.

1. - || ˊ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ | - ˘ ||
2. ˊ ˘ - || ˊ ˘ ˘ | ˊ ||
3. ˊ ˘ - | ˊ ˘ - ||
4. ˊ ˘ ˘ | ˊ ˘ ˘ | ˊ ˘ ˘ || ˊ ˘ - ˘ ||
5. ˘ ˘ ˘ | - ˘ | ˊ - ||
6. ˊ ˘ - || ˊ ˘ ˘ | ˊ || ˊ - ||
7. - || ˊ ˘ | - ˘ | ˊ - ||

792—797.] ἀλλά μὶ ὁ παγκοίτας—νυμφεύσω.] See Shakspeare, *Romeo and Juliet*, Act IV. Sc. 5 :

“O son, the night before thy wedding-day
Hath death lain with thy wife :—There she lies,
Flower as she was, deflowered by him.
Death is my son-in-law, death is my heir;
My daughter he hath wedded! I will die,
And leave him all; life leaving, all is death’s.”

801. ἐπίχειρα.] See *New Cratylus*, p. 223.

805. ξέναν.] The Theban Chorus is made to use this designation of Niobe, because she married Amphion, king of Thebes. On the epithet *Φρυγίαν* applied to her, see Strabo XII. p. 571.

811.] τέγγει δ.] I agree with Wunder and Emper in accepting Bothe’s emendation of the vulgate τέγγει θ’, and I have also, in v. 808, adopted Musgrave’s change of ὕμβρον into ὕμβροι. As Emper justly remarks, there is a confusion here between the person and the thing in the metamorphosis—ὄφρων and δειράς being applicable to the rock as well as to Niobe.

815.] τοῖς ἰσοθέοις.] Emper has remarked with truth, that this refers to a nominative τὰ ἰσόθεα, and not to a lower synonym of θεός and θεογεννής, applied to Niobe.

818. οὐκ οὐλομένην.] With Böckh, I have restored the Homeric form of the common reading ὀλομένην. It seems to me inconceivable that Sophocles should make Antigone, on the road to the grave, speak of herself as οὐκ ὀλλυμένην. The passages quoted by Erfurdt and Wunder, from Euripides, prove nothing.

823, 4. ἔμπας—ἐπικτῶμαι.] Wunder would read ἐπανδῶμαι, which is quite unnecessary. Empor properly remarks that ἔμπας explains ἐπικτῶμαι: "you, at all events, even though I can obtain nothing else."

828. οὗτ'—τοῖσιν.] I have adopted Emper's omendation of this passage. The common reading—οὗτ' ἐν βροτοῖσιν οὗτ' ἐν νεκροῖσιν,—has obviously crept into the text from a marginal gloss.

833. πατρῶν—ἄθλον.] The common reading is ἐκτίρεις. The best Laurentian MS. has ἐκτείρεις, which, by the mere omission of a connecting line, becomes ἐκτελεῖς. And I think there can be little doubt that this is the true reading. For although there is an apparent justification of the phrase, ἐκτίρεις πατρῶν ἄθλον, in Æschyl. *Agam.* 1564: χερὸς πατρῶας ἐκτίνοντα μηχανάς, it must be recollected that this is only apparent; Agamemnon might be said to atone to Ægistheus for the crime of Atreus, but this mode of speaking could not be applied to the case of Antigone, against whom no one entertained inherited animosity. On the other hand, the phrase ἐκτελεῖν ἄθλον is established in common usage: see Hom. *Od.* XXII. 5: οὗτος μὲν δὴ ἄεθλος ἁάτος ἐκτετέλεσται, (cf. Theon apud Plutarch. p. 1087, A. Vol. V. Pars II. p. 440, Wyttenb.) *Od.* XXI. 135: ἐκτελέωμεν ἄεθλον. Soph. *Trach.* 1177: τὸ λεκτὸν ἔργον ἐκτελῶν; and especially Hom. *Od.* XI. 279, 280: τῷ δ' ἄλγεα κάλλιπ' ὀπίσσω πολλὰ μάλ', ὅσσα τε μητρὸς Ἐρίνης ἐκτελέουσιν, where the misfortunes of this very family are referred to. So above, v. 2, 3: ἄρ' οἶσθα ὅτι ὅποιον—οὐχὶ τῶν ἀπ' Οἰδίου κακῶν Ζεὺς τελεῖ; Pind. *P.* IV. 165: τοῦτον ἄεθλον ἐκὼν τέλεσον.

834—838. ἔψανσας—Λαβδακίδουσιν.] If ψάω, in its translated sense of touching upon in words, can be used with the accusative (and this is clear from v. 933: ψάων τὸν θεόν; cf. supra 544, 5: μὴδ' ἂ μὴ ἴθιγες ποιῶν σεαυτῆς), there seems to be no reason for making a difficulty here. Μερίμνας will then be the accusative, and as a train of thoughts rather than a single recollection is awakened by the word πατρίων (cf. above, 582), the plural is almost required. With Dindorf, I have received Brunck's emendation of οἶτον for οἶκτον. Büchh has justified the use of τριπόλιστον in the sense of τριπόλητον, cf. Pind. *N.* VII. fin. Soph. *Phil.* 1238. The construction ἡμετέρου Λαβδακίδαισιν πύτμον is explained by Matthiä (*G. Gr.* § 580 g. 3). For the phraseology of the translation, the reader may compare *Macbeth*, Act IV. Sc. 1:

"Whate'er thou art, for thy good caution thanks;
Thou hast harp'd my fear aright."

The epithet "thrice-renowned" is also Shaksperian (*Richard III.* Act IV. Sc. 2. So *thrice-famed. Henry VI. Part II.* Act III. Sc. 2.).

852. ἃ ταλαίφρων.] I have introduced ἃ from v. 842, on account of the cretic rhythm. In v. 854, I have written ἰρόν for ἱρόν, with Wunder and Dindorf.

856. ἀδάκρυτον.] Triclinius: τὸ ἀδάκρυτον σαφηνισμός ἐστι τοῦ οὐδεὶς στενάζει· τὸ γὰρ παρ' οὐδενὸς στεναζόμενον ἀδάκρυτόν ἐστιν, i. e. ἀδάκρυτον is a secondary predicate, equivalent to ὥστε οὐ δακρύουσιν αὐτόν. Cf. *Æd. Col.* 1602: τῶν σῶν ἀδέρκτων ὀμμάτων τητῶμενος.

862, 3. ἄφετε—εἴτε χρῆ—ζῶσα τυμβεύειν στέγη.] These corrections, which are partly due to the MSS., and partly to Dindorf, have been most properly received by Wunder. The use of χρῆ for θέλει or χρῆζει, is supported by Hesychius and Suidas, and by quotations from Euripides (*apud Cic. ad Att.* VIII. 1. *et Suidam*, s. v. παλαμᾶσθαι), and Cratinus (*apud Suidam*, s. v. χρῆ).

873. φίλη—προσφιλὴς δὲ σοί.] Cf. Eurip. *Ιουδα*

982, 3: φίλη μὲν εἰ σὺ, προσφιλὲς δέ μοι τόδε στράτευμα Ἀχαιῶν.

884—887. πόσις μὲν—βλάσται πυτέ.] In the *Transactions of the Philological Society*, Vol. I. pp. 163, 164, I have stated my reasons for believing that Herodotus (III. 119) has imitated Sophocles in this passage. G. Wolff, who gives the priority to Herodotus, considers this passage as an interpolation by the frigid Iophon (*Zeitschr. f. d. Alterthumsw.* 1846, p. 629 seq.).

899. τὴν δυσσεβίαν.] So above, v. 185: τὴν ἄτην: below, v. 918: τὴν εὐσεβίαν. The article implies that which is, in the particular case, a mischief, an impiety, an act of religion. The Chorus says above, v. 847: σέβειν μὲν εὐσέβειά τις, meaning that in the conflict between human and divine laws, that which is εὐσέβεια, considered under one aspect, may be regarded from another point of view as an act of *δυσσεβία*; and thus the translation given by Dindorf and Wunder in this passage—*impietatis crimen*—truly expresses the force of the construction. It was a charge of impiety—it appeared an impiety to the accuser who judged from his own principles,—but it was not so in itself.

900—903.] ἀλλ' εἰ—ἐκδίκως ἐμέ.] If we read this passage under the influence of those habits of thought which we derive from Christianity, we may be disposed to understand it as spoken in a spirit of self-abasement and charity. But this is very far from the poet's meaning. Antigone says: "If I have done wrong, if the gods, in fact, approve of the conduct of Kreon, by suffering I shall become conscious of my error; the fact of my suffering will prove to me that the award of Heaven is against me: but if Kreon is wrong, I pray that he may not escape an equal amount of anguish." The first two lines have been properly explained by the Schol.: εἰ ταῦτα τοῖς θεοῖς ἀρέσκει, παθόντες τὴν τιμωρίαν, [συγ]γνώμην [ἂν] τὴν ἁμαρτίαν. Only we must be careful to remember, what Wex has pointed out, that *συγγνώσκω* here appears in its original sense, as a corre-

lative of *σύνουδα*: cf. Herod. V. 91: *συγγιγνώσκωμεν αὐτοῖσι ἡμῖν οὐ ποιήσασι ὀρθῶς*. The two latter lines are properly explained by Wex, in the Appendix to a translation of the *Antigone*, which I have not seen. His explanation is thus given by G. Wolff (*Zeitschrift f. d. Alterthumswiss.* 1846, p. 628). Wex supposes that the indicative *εἰ μὲν οὖν τάδ' ἐστὶν ἐν θ. κ.* suggests a subtle irony: "if these things really are as they think:" referring to Plato, *Apol.* p. 37, c. p. 30, n. p. 25, n. *Protag.* 340, n. *Thaet.* 171, n; to which Wolff adds (*Ed. Tyr.* 895. He thinks also that the *καὶ* in v. 903, indicates the wish on the part of Antigone that Kreon might meet with equal sufferings; and he compares, for the negative periphrase which gives bitterness to this wish, *Æsch. Prom.* 104: *ἀνθαδία...αὐτὴν καθ' αὐτὴν οὐδένος μείζον φρορεῖ* (Teuffel, *Rhein. Mus.* 1844, 621, quotes Dem. *Ol.* II. 6, p. 23: *οὐδένα ἐισὶ βελτίονες*, i.e. "as bad as any one"). Aristoph. *Equites* 1252: *κλέπτῃς μὲν οὐκ ἂν μᾶλλον, εὐτυχὴς δ' ἴσως*.

905. *τῇδε γ'.*] "The *γέ* gives the following turn to the thought: 'she at least is still the same (though perhaps Kreon has altered his mind).' This view is nullified by Kreon's words, and then at length the Chorus gives up all hope." Emper.

915. *τὴν κοιρανιδῶν.*] The reading in the text is due to Emper, who has seen that *κοιρανίδα* could not apply to the Chorus, and that *βασιλίδα* must be a marginal gloss.

919—954. *Fourth Stasimon.* The following scheme will exhibit the very simple metres of these stanzas.

στρ. α.

1. $\text{—} \parallel \text{—} \cup \cup \mid \text{—} \parallel \text{—} \cup \cup \mid \text{—} \parallel$
2. $\text{—} \parallel \text{—} \cup \cup \mid \text{—} \parallel \text{—} \cup \cup \mid \text{—} \parallel \text{—} \parallel$
3. $\text{—} \cup \cup \mid \text{—} \parallel \text{—} \parallel \text{—} \parallel \text{—} \cup \cup \mid \text{—} \cup \text{—} \parallel \text{—} \parallel$
4. $\text{—} \parallel \text{—} \cup \cup \mid \text{—} \parallel \text{—} \cup \cup \mid \text{—} \parallel \text{—} \parallel$

5. ˘ — || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ ||
6. ˘ — || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ || ˘ — ||
7. — || ˘ ˘ | — ˘ || ˘ ˘ | — ||
8. — || ˘ ˘ | — ˘ || ˘ ˘ | — ˘ | ˘ ˘ ||
9. ˘ ˘ | — ˘ | ˘ ˘ ||

στρο. β'.

1. ˘ ˘ ˘ || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ ˘ ||
2. — — || ˘ ˘ ˘ | ˘ ˘ ˘ | ˘ — || ˘ ˘ — ||
3. — ˘ || ˘ ˘ ˘ | ˘ || ˘ ˘ ˘ | ˘ ||
4. — || ˘ ˘ — || ˘ — ||
5. ˘ ˘ ˘ || ˘ ˘ — ˘ ||
6. ˘ || ˘ ˘ | — || ˘ ˘ | — ˘ | ˘ ˘ ||
7. ˘ || ˘ ˘ ˘ | — ˘ || ˘ ˘ | ˘ ˘ ˘ || ˘ ˘ | — ˘ | ˘ — ||
8. ˘ ˘ | — ˘ | ˘ — ||
9. — | ˘ ˘ — || ˘ ˘ | — ˘ | ˘ — ||

The long syllables which occasionally interrupt the regular progress of the dactylico-trochaic verse in this, and other odes of the same kind (especially the *Dancing Song*, infra), are due to a peculiarity in the music, and indicate distinct successive bars in the accompaniment. In Pindar *P. V.*, Hermann, whom I have followed, assigns to the seventh line of the strophes a single word of three long syllables, or a dissyllable followed by an enclitic, remarking (*Opusc. VII. p. 152*): “*evanescit omnis difficultas, si incisionis constantia moniti illas tres syllabas credimus, similiter ut trochæum semantum, multo tardiore ductu cantatas singularem vocem fecisse.*”

920. ἐν χαλκοδέτοις ἀνλᾱῖς.] i. e. in a chamber lined with plates of bronze fixed to the walls by nails of the same metal: see above on v. 354, and cf. Pausan. II. 23. § 7, with

Leake *Morrea* II. p. 382, and Dodwell's *Cyclopean Remains*, pl. 10.

922. καί τοι καί.] I have adopted Hermann's insertion of the καί, for the article cannot be omitted in the corresponding verse of the antistrophe.

925. ὄλβος.] This is Erfurdt's undoubtedly true emendation: cf. Bacchylides Fr. 34 Bergk: θνατοῖσι δ' οὐκ αὐθαίρετοι οὐτ' ὄλβος οὐτ' ἄγναμπος Ἄρης. The vulg. ὁμβρος is quite unintelligible in this collocation.

928. ὀξύχολος.] The MSS. have ὀξύχολος. I have adopted Scaliger's conjecture: the adjective is here a secondary predicate, like πυρφόρος above v. 135, and δύστηνος in *Trach.* 936: κύνταυθ' ὁ παῖς δύστηνος οὐτ' ὀδυμάτων ἐλείπετ' οὐδέν: "the boy, like a miserable creature as he was:" (*Construct. Gr. Præcepta*, 51, a).

931—933. οὕτω—γλώσσαις.] The article τὰς before *μανίας* is to be explained as in the passages cited above on v. 899. And for this reason, among others, I agree with Emper, that the sentence ends after, not before, *κεῖνός*; which is emphatically placed last, to mark the parallel between this case and that of Antigone. *She* too had exhibited her madness in violent words: above v. 597: λόγον τ' ἄνοια καὶ φρενῶν Ἐρινύς; and when the parallel comes, the emphasis naturally falls on *κεῖνος*. I also agree with Emper that the repetition of *μανίας* is intolerable, and I would gladly adopt his emendation ἐπέγνω δ' ἀνίας, if I could believe that Sophocles would make an anapaest of the last word. It appears to me that the proper word for the context is *δύαις*, and that ἐπέγνω δὲ *δύαις* was first corrupted by the omission of δὲ before δύ-, and afterwards by the insertion into the text of the marginal gloss *ἀρίας*, which was corrupted into *μανίας*, in consequence of the copyist's eye having rested on the word *μανίας* in the previous line (see above on v. 606). That *δύαις* is the word, which Sophocles would have used here with the strictest propriety, is easily shown. Δύη means

the pain or suffering which results from constraint, and is, therefore, a word of cognate signification with ἀνάγκη, δύσ-στηνος (στενός, στεινός), *necessitas*, &c. The *Etym. M.* derives it from δέω, "to bind;" and though Blomfield (*Gl. Prom.* 186) says "*prave*," I have no doubt that the Grammarian is right: (compare the analogies of δύω, &c., *Neo Cratylus*, p. 188). Now Æschylus employs the word in a sense and application very similar to that before us. *Prom.* 179: πίκραις δύαισιν οὐδὲν ἐπιχαλᾶς, where the Chorus is addressing the fettered Titan. Again, Prometheus says of himself, (*ibid.* 511): μυρίαὶς δὲ πημοναῖς δύαις τε καμφθεὶς ὥδε δέσμᾳ φεγγάνω· τέχνη δ' ἀνύγκης ἀσθενεστέρα μακρῷ. And again (*ibid.* 523): τόνδε γὰρ σώζων ἐγὼ δεσμούς· αἰεὶ καὶ δύας ἐκφυγγάνω. As Lycurgus ζεύχθη ἐν δεσμῷ, what would be more in accordance with this phraseology than the mention of the δύαι, which taught him his error? And if, as I believe (see the note on this passage in the Introduction), the Chorus is here referring to Kreon's impiety, he is afterwards made to confess δειλαίᾳ συγκέκραμαι δύᾳ (v. 1276). It is probable that ἐπέγνω, as well as ψάων, should be considered as governing the accusative τὸν θεόν. He recognized the God, and at the same time discovered his error in meddling with him. The Emperor Julian probably had this passage in his mind when he wrote (*Antioch. Pal.* IX. 368):

Τίς; πόθεν εἰς Διόνυσον; μὰ γὰρ τὸν ἀληθέα Βάκχον,
οὐ σ' ἐπιγιγνώσκω· τὸν Διὸς οἶδα μόνον.

That ψάων, at any rate, is placed in close connexion with its verb, is clear from the very similar passage in Pind. *P.* VIII. 12: τὰν (sc. Ἰλυσχίαν) οὐδὲ Πομφυρίων μάθεν παρ' αἴσαν ἐξεμεθίζων, which may have been in the recollection of Sophocles, when he wrote this strophe: the construction here, and the use of ἡμέτιζε immediately after, seem to point to this.

935, 6: φιλαύλους—τ' ἡρέτιζε Μούσας.] Cf. *Arist. Nubes* 311:

εὐκελάδων τε χυρῶν ἐρεθίσματα
καὶ Μοῦσα βαρύβρομος αὐλῶν.

937. *παρά δέ—πελαγέων.*] Although *παρά*, with the genitive, undoubtedly means “from the side of a thing,” and not “by its side,” it is clear that the meaning here is juxtaposition, and not removal. So also *infra* v. 1091. The reason for the irregularity appears to be this. When an aspect or direction is considered rather than mere proximity, although the idea of the one nearly anticipates what is presumed in the other, it is allowable to use *παρά*, with the case denoting removal, instead of the same preposition or *ἐν*, with the case of close or immediate position. Thus *τὸ παρά ποδός* (*vide* Pind. *P.* III. 60 : *γνόντα τὸ πὰρ ποδός.* *P.* X. 62 : *φροντίδῃ τὰν πὰρ ποδόν*) may be equivalent to *τὸ ἐν ποσὶ* (*vide* Pind. *P.* VIII. 32 : *τὸ ἐν ποσὶ μοι τράχον ἵτω*), or *τὸ παρά ποδί* (*cf.* *O.* I. 74), or *τὸ πρὸ ποδός* (*I.* VII. 13). In Homer *Il.* IV. 468 : *παρ’ ἀσπίδος* clearly implies that Elephenor was wounded in the left side, which he exposed as he leant forward to drag away the corpse of Echeolus, i. e. *παρ’ ἀσπίδος*, “where the shield had been, but was no longer.” The mixture of aspect and position is best seen in the following passage, where the four points of the compass are described (*Od.* *Col.* 1245) : *ἄται—αἱ μὲν ἀπ’ αἰλίου δυσμῶν* (the west), *αἱ δ’ ἀνατέλλοντος* (the east), *αἱ δ’ ἀνὰ μέσσαν ἀκτῖνα* (the south), *αἱ δὲ νυχτῶν ἀπὸ ῥιπῶν* (the north), where in three instances the place from which the mischiefs proceed is defined ; in the other—*ἀνὰ μέσσαν ἀκτῖνα*—their locality is intimated.

938. *ἰδ’—ἄξενος.*] The first word is due to a Dresden MS. Böckh has suggested the necessary supplement *ἄξενος*.

939. *ἄγχιστος.*] The metro points to some defect in the word *ἀγχιπολις*, which I consider to have been a marginal synonym (derived perhaps from *Æsch. Sept. c. Theb.* 503) for *ἄγχιστος*, a word used by Sophocles (*Od. T.* 929) and Pindar (*P.* IX. 64), with the same application to a deity. *Vide supra* on v. 174. Dindorf suggests *ἄγχουρος*, but would prefer to alter the antistrophe. Some read *ἀγχιπτολις*, but if the word is to be changed, why not adopt an emendation which will square with the antistrophic metre?

942. τυφλωθέν.] See the passages compared with this, by Matthiæ *Gr. Gr.* 409. 5, obs. 1.

943. ἀλαστόροισιν.] Welcker properly explains this as referring to the spirits of vengeance, which cried aloud in the sightless eyeballs of the Phineidæ.

943, 944. ἀραχθέν, ἐγγέων ἄτερθε] At one time I was disposed to agree with Böckh and Dindorf in preferring Lachmann's ἀραχθέντων to Hermann's well-known emendation, ἄτερθε ἐγγέων. On further consideration, I am convinced that the true reading is what I have given,—namely, ἐγγέων ἄτερθε—which comes to the same thing in meaning with Hermann's ἄτερθε ἐγγέων, and is equally derivable from the Scholiast; but which I do not substitute for ἀραχθέν,—a word which appears to me peculiarly in its place—but for ὑφ' αἵματηραῖς, which I consider to be interpolated. So that my emendation becomes a new correction, by virtue of the new grounds on which it rests, and the different change which it introduces into the text. My reasons are as follows: I feel convinced that in the strophe, as in the antistrophe, there must be a pause between the Ithyphallicus which follows the two trochaic dipodion in v. 943, and that which stands by itself in v. 944, before the anacrusis and cretic which preface the final Ithyphallicus of the stanza. The incision, therefore, in ἀραχθέν—των, would be very objectionable. Moreover, I think that the χιασμός in τυφλωθέν—δάμαρτος, ἀλαδόν—ἀραχθέν, assisted as it is by the pauses of the rhythm, must have proceeded from Sophocles. So far too we have the MSS. with us, and they also give us the word ἐγγέων which follows, and which is recognized by the Scholiast. After this word, the metre found in the antistrophe (and it is the metre which we should infer here) is deformed by a redundancy of syllables. This must have been borrowed from some marginal Scholium on the text. The *Scholion Laurentiana* are as follows: ἀραχθέν· ἀρτί τοῦ τυφλωθέν. Again: ἀραχθέν ἐγγέων· ἀραχθέν αἵματηραῖς χεῖρσιν ὑπ' ἐγγέων καὶ κεραίδων ἀκμαῖς, τούτεστι γυναικείαις. It is obvious that these words are griev-

ously corrupt, and Hermann has attempted the following correction of the whole Scholium; τυφλωθέν· ἀρτί τοῦ ἀραχθέν, αἵματηραῖς χεῖρεσσι, καὶ οὐχ ὑπ' ἐγγέων, καὶ κερκίδων ἀκμαῖσι τούτεστι γυναικείois ὀργάνοis. My view of the remedy is very different. With regard to the former gloss, I think the true reading is ἀραχθέν· ἀρτί τοῦ τυφθέν. Triclinius paraphrases it ἀραχθέν καὶ πληγέν, and ἔλκος τυφθέν would readily occur to the Scholiast, if he were acquainted with Homer, as he most probably was: cf. *Il.* XXIV. 421: σὺν δ' ἔλκεα πάντῃ μέμκεν, ὅσσ' ἐτύπη. The second gloss should, I think, be corrected thus: ἀραχθέν ἐγγέων [ἄτερθεν]· [ἀρτί τοῦ] αἵματηρῶς [τυφθέν,] [οὐχ] ὑπ' ἐγγέων [ἀλλὰ] χεῖρεσσι καὶ κερκίδων ἀκμαῖς, τούτεστι γυναικείαις [χερσί.] The adverb αἵματηρῶς, as applied to the explanation of ὀμμάτων κύκλοις ἀραχθέν, would be suggested by a comparison of v. 52 supra: ὤψεις ἀράξας αὐτὸς αὐτουργῷ χερὶ, with *Æd. Col.* 552: τὰς αἵματηρὰς ὀμμάτων διαφθοράς. Indeed the epithet seems to have been applicable to minor affections of the eye: see Eurip. *Iph. A.* 370: τί δεινὰ φουσῆς αἵματηρὸν ὄμμα' ἔχων, where it refers merely to blood-shot eyes. It is, at any rate, a strange epithet for χεῖρεσσι in the text; as if the use of a less deadly weapon made the hands emphatically αἵματηραί! The conclusion of the Scholium shows that the χεῖρεσσι καὶ κερκίδων ἀκμαῖσι of the text were cited together; for the feminine epithet γυναικείαις can only refer to the former word χεῖρεσσι, and the meaning of the Scholiast must be, that the poet, by adding κερκ. ἀκμ. to the word χεῖρεσσι, implied that the deed was done by a woman's hand, the shuttle being the woman's tool in those days. I conclude, therefore, that the ὑφ' in the text has come from the ὑπ' ἐγγέων of the Scholiast, and the epithet αἵματηραῖς from the adverb αἵματηρῶς used by him. The secondary cause for the intrusion of the former may have been a familiarity with the phrases ὑπὸ χερσὶ δαμῆραι, ὑπὸ δουρὶ τυπῆραι, and the like (which, however, would be no justification of a similar usage here, where the sense required is that which is expressed by the instrumental dative alone), and the secondary cause for the displacement of ἄτερθε by

αἰμ-ατηραῖς, may be sought in the resemblance between the adverb and the last three syllables of the adjective. The use of χεῖρεςσι, without an epithet, by the side of the words which signify the instrument employed, is justified by *Trachin.* 517: τότ' ἦν χερὸς, ἣν δὲ τόξων πάταγος. Sophocles employs this word to express nakedly feats of strength and violence; see e. g. *El.* 37: δόλοισι κλέψαι χερὸς ἐνδίκους σφαγὰς. *Ajax*, 27: κατηγρισμένους ἐκ χερὸς. 115: χρῶ χειρὶ φείδου μηδὲν ὤνπερ ἐννοεῖς. As distinguished from the ἔγχος, the proper weapon of a man, even the bow appeared effeminate to the Greeks of the age of Sophocles: οὐ μεταμέλει μοι τούτου ὅ τι ἀποθανοῦμαι, says the Spartan, ἀλλ' ὅτι ὑπὸ γυνίδος τοξότου. Whence their contemptuous use of ἀτρακτος, to signify an arrow. *Thucyd.* IV. 40. Most readers will recollect that the contempt of the Hoplite Goliath for David is grounded on his being ψιλός. In a precisely similar case of female vengeance, Euripides makes his Chorus address Polymestor thus: ἀπολέμῃ χειρὶ λείψεις βίον (*Ilec.* 1034), which is an exact parallel to ἐγχεῶν ἀτερθε χεῖρεςσι, κ. τ. λ.

946, 7. μέλεσι μελέαν πάθαν κλαῖον ματρός,] I have restored the old punctuation. All the Editors since Erfurdt have placed the comma after κλαῖον, and have taken the words, ματρός ἔχοντες ἀνύμφευτον γονάν, together, as signifying *ex infansito matris connubio nati*. This, no doubt, is allowable, and would not be harsher than the ξύναιμον νεῖκος ἀνδρῶν, above v. 780. But it seems to me, that unless there were some reference here to a similarity between the fate of the mother of the Phineidæ and that of Antigone, the whole passage, and especially the end of this antistrophe, would lose its chief point. The fact that the Phineidæ themselves were blinded by their step-mother, and that they bewailed their own wretched lot, in being sprung from a mother unhappy in her marriage, would not sufficiently connect their case with the catastrophe of this drama. The legend referred to is as follows: Phineus, King of Salmidesus in Thrace, had, by his wife Cleopatra, the daughter of Boreas and Orithyia, who was the daughter of Erechtheus, two sons, called

Plexippus and Pandion. Now Phineus having fallen madly in love with Idæa, a Scythian princess, not only incarcerated his divorced wife Cleopatra in a treasure-chamber or dungeon similar to that in which Antigone was confined, but was induced by the step-mother to put out the eyes of his two sons, who seem to have been described as attempting her rescue (see Diodorus Sic. IV. 43, 44). Consequently, the imprisonment of Cleopatra, rather than the blindness of his sons, was the point of the story as far as Sophocles was interested in it, and this reference, to the μελέα πάθα ματρός, is the natural transition from the mention of the disaster which befel them, to the more direct allusion to a traditional imprisonment, with which the Athenians were perfectly familiar, because it was connected with their own national mythology.

949. αὐδασ'.] Although I have adopted Dindorf's correction of the inexplicable ἄντασε, I cannot agree with him in thinking that it is necessary to substitute ἀρχαιογόνους ἑρεχθεΐδα for the plural genitives which appear in the text. With regard to the metre, the substitution of ἄγχιστος for ἀγχιπολις, in the strophic, will set that right; and as Cleopatra was the daughter of the daughter of Erechtheus, I do not see how the poet could speak of her as claiming the seed of an Erechtheidæ. On the contrary, I think the plural both more accurate and more poetical. The verb αὐδάω with this reference is more frequently found in the passive, as in *Phil.* 240: αὐδῶμαι δὲ παῖς Ἀχιλλέως: cf. *Trach.* 1096. So ἡ τινα Λατοΐδα κεκλημένον, *Pind. P.* III. 67.

965. γνῶσει—κλύων.] The translation implies, "if you listen, you will know." So *Electr.* 878: ἴσθι τοῦτ' ἐμοῦ κλύουσα. It has not been sufficiently observed, that when κλύω is discriminated from ἀκούω, it presumes the continuous act of listening, whereas ἀκοίω signifies to hear and understand, which, as an act of comprehension, is single. Thus we often find κλύω in the present tense by the side of ἀκούω in the imperfect, aorist, or perfect: cf. *Æschyl.*

Prom. 456: κλύοντες οὐκ ἤκουον. *Choeph.* 5: κλύειν, ἀκοῦσαι. *Eurip. Suppl.* 1061: ὁρμήν λάβοις ἄν—κλύων, ἀκοῦσαι ὃ οὐ σε βούλομαι, πάτερ. *Soph. Phil.* 53; ἦν τι καιρόν, ὅν πρὶν οὐκ ἀκήκοας, κλύης.

985. δυσμόρου.] The compound *dismal-fatal*, in the translation, is borrowed from *Macbeth*, Act II. Sc. 5:

I'm for the air: this night I'll spend
Unto a *dismal-fatal* end.

1001—1003. κούδὲ μαντικῆς—πάλαι.] That the words τῶν δ' ὑπαὶ γένους are corrupt, seems to me sufficiently obvious; and that the interpretation ὑπὸ τῶν γένους for ὑπὸ τῶν ἐγγενῶν is inadmissible, has been already seen by Wunder and Emper. The change which I have introduced is very slight, and appears to me not only justified, but required by the context. In the first place, as the whole passage is an address in the second person plural from 1000 to 1006, it seems unnatural that a merely demonstrative sentence should be introduced. I think then, that τῶν is a relative explaining the word ἄπρακτος ὑμῖν. Then, it is impossible to take τῶν ὑπαὶ γένους for ὅν τοῦ γένους ὑπο; and something is wanted to give both the word ἄπρακτος, and the verbs which follow, a definitive value. Now with regard to the former, the force of the adjective is suggested by πράσσομαι in *Æd. T.* 124: εἴ τι μὴ ξὺν ἀργύρῳ ἐπράσσειτ' ἐνθερδε: and the same supplement is required here; I have therefore introduced ἀργύρου, to be construed like χρυσοῦ in *Eurip. Med.* 963, or θανάτοιο in *Pind. P.* VI. 39;—namely, as a genitive of price or value. And I conceive, that although the construction τῶν ὑπ', ἀργύρου, is faultless, the abruptness of the two genitives, the resemblance between ΤΩΝΥΠΑΙΓΕΝΟΥΣ and ΤΩΝΥΠΑΡΓΥΡΟΥ, and the old trick of anticipating,—in this case, the τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος of v. 1023 infra—which seems to have beset this copyist, have led to the corruption which has hitherto remained in the text. Cf. also 1045: καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένοις λέγω.

1004, 5. τὸν πρὸς Σάρδεων ἤλεκτρον.] It is clear that Sophocles is here referring to the pale amber-coloured mixture of $\frac{2}{3}$ of gold with $\frac{1}{3}$ of silver (Plin. *H. N.* XXXIII. 23). There is a climax here, if the emendation which I have just proposed gives the true reading. Kroon says he has been sold for silver: but that if they bid for him gold mixed with silver, or even the pure gold of India, they would not effect their object. That the word ἤλεκτρον originally and properly designates the substance "amber," and not the metallic admixture of gold and silver, has been fully proved by Buttmann, in an elaborate and admirable essay on the subject in the *Mythologus*, Vol. II. pp. 337—363. His dissertation on the etymology of the word is so instructive, that I may take this opportunity of placing it within the reach of the English student (*ibid.* p. 355 seq.):

"I hope to have no difficulty in convincing the philologist, that the word ἤλεκτρον, comes from ἔλκειν 'to draw'. In an object which so frequently grew warm from contact with the human body, the attractive power would not only of necessity manifest itself on the earliest acquaintance, but would also at once engage especial attention. Accordingly, we not only find this circumstance mentioned by the Grammarians (see the *Etym. M.* quoted in the note below, and Eustath. *ad Dionys. Perieget.* 294: ἐξ οὗ καὶ λάβαι μαχαίραι γίνονται ἀχύρων ἐφελκυστικαί, ὡς ἡ μαγνήτις σιδήρων); but it had also attracted the observation of the most ancient philosophers. The passage in Plato's *Timæus* (p. 80 c: καὶ τὰ θαυμαζόμενα ἡλέκτρων περὶ τῆς ἑλξεως καὶ τῶν Ἱπρακλείων λίθων, πάντων τούτων ὅλην μὲν οὐκ ἔστιν οὐδενὶ ποτε,) is especially important, because the phrase τὰ θαυμαζόμενα shows the impression produced by these phenomena on simple men, and because the words ἔλκει

¹ "In Nennich's *Dictionary of Natural History*, s. v. *suocinum* = *electrum*, after a reference to the derivation from *Electro* by Pliny, we find the following quotation: 'In other writers, *quod confectum, calefactum, ad se trahat paleas aliasque res minutas.*' I know not whence these Latin words are taken, and Nennich does not appear to have been aware of any corresponding derivation of the word *electrum*: for he adds no remark to the quotation. One would think it referred to the derivation from ἔλκειν here proposed. As, however, I do not find this elsewhere, I conjecture that we have here an incomplete citation, originating with the words in the *Etym. M.*, in which the inadmissible derivation, παρὰ τὸ ἔλκειν τὰ ἄκτοις, is there maintained: τριβόμενον γὰρ ἀρπάζει τὰ πελάζοντα φρόγωνα."

and ὀλεῖ exhibit the verb ἔλκειν as the proper term to denote this effect. We have, besides, a very ancient historical proof of this physical observation, in the notice which Diogenes Laertius (I. 24) has preserved us from Aristotle—namely, that Thales, induced by the magnet and amber, attributed a soul even to inanimate objects.

I recognize, therefore, in ἡλεκτρον, according to the termination, a verbal from ἔλκειν, which, though quite in accordance with analogy, would be more exactly represented by the harsher form ἔλκτρον, 'the drawer,' or 'drawing-stone.' The change of breathing, so far from appearing strange, is shown to be perfectly analogous* by a comparison of ἥλιος, ἡέλιος, ἡμέρα, ἡμαρ, and a number of other words, especially in the case of an old word, which must have come immediately from Ionia into Greece, along with the substance. As for the intrusion of the ε, I might, in accordance with the usual procedure in grammars, content myself with remarking, that the harshness produced by the concurrence of many consonants is thus avoided: but it is more satisfactory to appeal to an analogy, more definite and pervading a number of cases. I have already laid this down elsewhere²; but I will take this opportunity of confirming my position by further considerations.

[In the present state of comparative Philology, it is unnecessary to repeat this exposition, which occupies the next paragraph in the original essay.]

That this may not be treated as mere speculation, I will point out the same conformation in two other derivatives from ἔλκω. If the Greek word, which signifies a *Furrow*, occurred only in the form ὤλεξ, it would have presented itself at once as a derivative from ἔλκω, and we should merely have noticed the mutability of the breathing, as in many other instances. As it is, this appears as a contraction of the forms ὤλαξ, ἄλοξ, which are known to be old accessory forms of the common word αὐλαξ. According to my view, however, ὤλεξ, ὤλαξ, ἄλοξ, have all arisen by vowel-changes (*Umlaut*) from the same root ἔλκω, with and without an insertion of vowels³.

* "Compare, in addition to the analogies which follow, ἀλκαία, 'a tail,' from the same root, instead of ὀλκαία, which is likewise used."

² "*Lexil.* 18, 2. 28, 2. *Gr. Gr.* § 99, 12, 1."

³ "I have made it probable (*Lexil.* 40, 4) that the form αὐλαξ has arisen from the digamma." [See also *New Cratylus*, p. 130, 364.]

The other word is ἡλακάτη. But in regard to this also, we must, in the first place, examine some ordinary expositions. We frequently find this word used for the *Spindle*, and yet the *Lexica* and the explanations of the Grammarians, where they speak clearly, suppose the *Distaff*. And thus the word is confused with the word ἄτρακτος, which, so far as I know, is never understood otherwise than of the *Spindle*. In addition to this, we have a poetical use of both words. Namely, ἄτρακτος is very often used to signify an *arrow*; the same is assumed of ἡλακάτη; and thus we explain the Homeric epithet of Artemis, χρυσηλάκατος. It is certain that ἡλακάτη is also used for a *reed* and a *stalk*: see *Hezychius* and *Schneider*. On this is founded a conception, for which, it seems, a good deal may be said; namely, that both words properly signify a reed, then that which was made of reed, namely, the arrow, and the spindle or distaff. From this statement we must nevertheless detach what has no plausibility. It was very natural that the epithet of Artemis, especially in its usual connexion, χρυσηλάκατος κελαΐνῃ, should be, by preference, understood of the arrows: yet it is remarkable that, with this exception, ἡλακάτη is never used in the more ancient poetry to signify arrows; and it is more than remarkable that *Homer*, who uses the simple word so often and so constantly of *spinning*, should wish us to understand him as speaking of arrows when he uses this compound. We should also well consider *Pindar's* usage, who gives the same epithet to Amphitrite, the Nereids, and Icto. *Pindar* does not belong to the age and to the class of poets, whose expressions are so easily explicable as awkward misconceptions of *Homer's* words. It is also quite clear, that χρυσηλάκατος was in general an epithet of Goddesses; and supposing it derived from ἡλακάτη, in its ordinary signification, it must have denoted female excellence, pretty much in the same way as σκηπτούχος indicates manly worth. That in *Homer*, however, Artemis alone has this epithet, which is common to all Goddesses, (and yet she has it only three times,) is sufficiently explained, as is the same circumstance in regard to several other Homeric epithets, from the structure of the verse, and from the example of old current popular lays, by means of which such adjectives gradually became, even without any intrinsic necessity, *constant epithets*. At all events, the passage in the *Odyssey* δ, 122 foll. appears to me to be no contemptible voucher for this explanation of the epithet χρυσηλάκατος. There we find that *Helena*

came out of her chamber Ἀρτέμιδι χρυσηλακάτῃ εἰκνία, and we are immediately told how her female-slaves brought to her her spinning-apparatus, with the express mention that she got it as a present from the Queen of Thebes, namely: Χρυσήν τ' ἡλακάτην τάλαρὸν θ' ὑπόκυκλον. On the other hand, there is no trace that ἄτρακτοι ever signified the reed, and it means an arrow only in certain passages, which are altogether of a poetical, tragical, or lyrical nature*, which are therefore sufficiently accounted for only by an old transition from one object, thin, long, and thicker at both hands, to another of the same kind. Ἰλακάτη, however, is actually used of the reed and the stalk;—this the old Lexicographers state quite definitely;—and indeed of sedge and corn-stalks in particular; although they confirm it only with a passage of Æschylus, who used πολυηλίκατος as an epithet of the bank of a river (Schol. Victor ad Il. π, 183. ap. Heyn. p. 784. Hezych. in the second gloss Ἰλακάτη); but it is also found in this sense in Theophrast. Hist. pl. 2, 2., where the shafts of the reeds between the knots are called ἡλακάται.

Nevertheless, several doubts arise in my mind about the opinions, founded upon this, that the spinning-apparatus had its name from the reed; and of these doubts the most important is the usage of Homer. In his writings there are two forms ἡ ἡλακάτη and τὰ ἡλάκατα, which we must consider more accurately. The former is clearly described as the distaff, Od. δ, 135: αὐτὰρ ἐπ' αὐτῇ (namely, the basket,) Ἰλακάτῃ τεταίνυστο ἰοῖνεφές εἶρος ἔχουσα. Foss, however, understands this of a horizontal spindle, which was stretched across the basket. Among the proofs for our view of the case, I will, in the first place, adduce as the most obvious, the transition to a furniture of an altogether different nature; namely, to mast- and sail- work. Here also Pollux and others have mentioned an ἄτρακτος or spindle, and an ἡλακάτη, both being situated upon and above the sail-yard; indeed, we find in an author cited by Athenæus xi. p. 475. A, that it was the part of the mast which overtopped the θυράκιον, εἰς ὧς αἰνέκουσα καὶ ὀξεία γυρομένη; and so also the Scholiast on Apollonius i. 565, quotes from Eratosthenes: ἡλακάτῃ δὲ λέγεται τὸ λεπτότατον καὶ ἀκρότατον μέρος τοῦ ἱστοῦ: a description which throughout reminds us of nothing but a perfectly-straight distaff: and this was consequently laid straight across the spinning-basket of Helena. If we compare

* [Buttmann forgets Thucyd. iv. 40; and the modern Greek, δέρακτος, "an arrow." See above on v. 943, 4. p. 210.]

with this the passage of *Plato* in the tenth book of the *Republic* (p. 616), where he is describing his symbolical spindle of necessity or of the universe, we shall find that he calls this, ἄτρακτος, and distinguishes from it (but as constituent parts of it,) the ἡλακάτη, and the whirl, σφόνδυλος; as follows: ἐκ δὲ τῶν ἄκρων τεταμένον Ἀνάγκης ἄτρακτον—, οὗ τὴν μὲν ἡλακάτην τε καὶ τὸ ἄγκιστρον εἶναι ἐξ ἀδάμαντος, τὸν δὲ σφόνδυλον μικτόν ἐκ δὲ τούτου καὶ ἄλλων γενῶν: which means, ‘the spindle reaching from above; of which the ἡλακάτη together with the hook were made of indestructible metal, but the whirl, of this and other materials mixed.’ In what follows, then, he describes the peculiar mechanism of his whirl, which was distinguished from the actual one by this, that the actual one is simple, whereas his consists of eight whirls joined together. The more accurate description of this does not belong to the present question; as, however, he joins all with one another in a direction upwards, (for he says that each whirl has the hollow, in which the following one was inserted, on the upper side); and as he makes the whole of it a sort of spire about the ἡλακάτη, we see clearly that this image is taken from the perpendicular spindle, the under part of which rested upon a whirl, upon, and, with this whirl, around, one and the same axis or cylinder. The continuation of such cylinders upwards formed, therefore, the distaff: so that in the Scholion on the *Il.* π. 183, it is correctly stated: ἡλακατην γὰρ καλοῦσιν—τὸ γυναικείον ἐργαλεῖον ἐξ οὗ τὸ νῆμα ἔλκουσιν. From this statement, then, is explained the apparent interchange, which actually occurs here and there, of the ἡλακάτη with the spindle, since it is an essential part of that implement, and, as a cylinder combined with the wheels which revolve around it, actually forms a spindle; there is, on the contrary, no passage in which ἄτρακτος occurred in such a manner that it could be taken for the distaff. But each of the two names might, no doubt, stand equally well for the whole spinning-apparatus, since the whole in its leading features represented a spindle. And so, in fact, we have seen that, in the Homeric passage, the ἡλακάτη alone is named; and it is to be taken precisely so in the well-known poem of *Theocritus*, the subject of which it would be wrong to call ‘a distaff,’ since it is rather a prettily-manufactured spinning-machine, which we could only call ‘spindle,’ if we wished to denote it by one English word. In *Plato*, on the contrary, and in *Pollux* (4. chap. 28), we find ἄτρακτος as a general name for the whole. In other passages we find both words connected as the two leading

parts. *Leonid. Tar.* 78 (Anthol. Cephal. 7, 726): καὶ τε πρὸς ἡλακάτην καὶ τὸν συνέριθον ἀτρακτον ἤεισεν.

The other Homeric form is τὰ ἡλάκατα. This has been frequently taken for a thing of the same kind as the former. Others, on the contrary, (v. Hesych.) took ἡλακάτη for the distaff, but τὰ ἡλάκατα for the spindle, because, in fact, the latter form is constantly connected with the verb *στρωφᾶν*, *στροφалиζειν*. The philologist feels of himself that this is not tenable, and is at the same time sensible of the correctness of the explanation, which is undoubtedly also the received one at the present day, and which clearly results from the epithet *λεπτά*.—*Od.* ρ, 97: *λέπτ' ἡλάκατα στρωφῶσα*—namely, that ἡλάκατα signifies *the threads, that which is spun*, which is certainly rolled round the spindle. But the opinion, that ἡλακάτη originally signified the *reed*, is quite irreconcilable with this. For then, for the idea of spinning, ἡλακάτη would necessarily have been the root-word, and τὰ ἡλάκατα would have been derived from it, which every one who has any taste for analogy must feel to be impossible. Rather, it is certain that neither of these two words can be derived from the other, but that these are both to be deduced from one common root. And this, according to the analogy set forth above, is given us by the verb *ἔλκω*; for the distaff is, as we have seen above, the implement *ἐξ οὗ τὸ νῆμα ἔλκουσιν*, and the threads are τὰ ἐλκόμενα. It is very usual, however, for natural objects to be named according to their resemblance to the objects of domestic life; and thus it is very natural for the part of a stalk situated between two knots, to be compared, even in very ancient times, with a spindle or cylinder, and called after it¹.

If then we put together all the etymological deductions which we have made up to this point, it would, according to the usual form of the verb *ἔλκω* and its significations, be perfectly in accordance with the strictest analogy, if a *Furrow* should be called *ὄλξ*, spun *threads* *ἐλκτά*, the spindle *ἐλκτή*, and amber *ἔλκτρον*: it is certainly no insignificant confirmation of our opinion, that the forms, which have taken their places, furnish again an equally strong analogy among themselves: for instead of *ὄλξ* we find among other words *ὠλαξ*: instead of *ἐλκτά* and *ἐλκτή*, *ἡλάκατα* and *ἡλακάτη*², and instead of *ἔλκτρον*, *ἡλεκτρον*.

¹ "Compare the similar case in the German *Spule*, *Federspule*."

² "According to another pronunciation, even without change of vowel, *ἡλακάτη*: vide Hesych."

I remark, in conclusion, that this naming of amber from the phenomenon of attraction, frequently appears in other languages also. The vulgar French name at the present day, *tire-paille*, Sacy has already compared with the Oriental *Kûh-rubâ*, which in Persian means literally the *Straw-scaler*. The second part of the name, *ruba* 'robber' *räuber*, agrees, like so many other Persian words, with German roots of similar signification; and hence it is very probable that the name *raf*, *rav*, which amber bears in the North-german languages, also belongs to the root *rassén*, *rauben*, 'rob,' with which again we should compare the Oriental notice in Pliny 37, 2, where Nicæas relates of amber:—*in Syria quoque sæminas verticillos inde facere et vocare harpaga, quia folia et paleas vestimentumque fimbrias trahit*.—For the German *Bernstein*, I know no other derivation than the one most usually received from *beren*, *bernen*, i. e. *brennen* ('to burn'); but I take this opportunity of directing the attention of my readers, as Gesner has done before me, to the correspondence between this name and the later Greek name for the same material,—namely, *βερονίκη*, *βερνίκη*, and *βήρυλλος*, which last genuine Greek name of a known jewel, from the similarity of sound as pronounced by the common people, has obtained this additional signification. See Eustath. *ad Hom. Od.* 8, 73, and Salmas. *ad Solin.* p. 1106. It is possible that the name was brought into Greece by the German Franks: but we have still to wish for something more certain¹.

1034. *σπλάγχχον*.] It is perhaps scarcely necessary to mention that the *σπλάγχχνα*, or *viscera majora* (i. e. the heart, the liver, and the lungs), were considered by the Greeks the seat of the affections: cf. *Ajæ*, v. 995, Eurip. *Hipp.* 117. The word is probably connected with *σπλήν*, i. e. *σπλήν-χάνα*. For the use here, see v. 509.

¹ "If this is correct, perhaps there is truth in the derivation of the Italian *vernice*, French *vernis*, *Firnis*, from this *βερνίκη*, and consequently from *Bernstein*. Adelung has fallen into a ludicrous error, when he supposes that *Firnis* comes from the "Latin" *vernix*; for this new Latin word is much more likely to have been coined from the Franco-Italian." [The evidence supplied by the researches of Mr. Eastlake, (*Materials for a History of Oil Painting*, pp. 230 sqq.) has made it abundantly clear that the modern word *vernice*, "varnish," must be a lineal descendant of the Greek *βερονίκη*, as referring either to the famous golden hair of the Egyptian Princess, or to the city *Berenice*, where the amber-coloured nitre was found. If it is true that the name of *Veronica*, the patron saint of painters, is derived from this designation of the substance which they used, we have here a curious example of a return to personification in the use of a word.]

1036, 7. ἀνθ' ὧν ἔχεις—μετοικίας.] Here again, as it appears to me, the copyist has made his usual confusion between the true reading and something like it in the same page. In the first place, one of the MSS. gives κατοικίας, and this is better than κατ'οικίας, for as the ἔχεις μὲν of v. 1036 answers to the ἔχεις δὲ of v. 1038, the insertion of an independent verb is scarcely allowable. I have no doubt, however, that κατ'οικίας is an older reading than κατοικίας, and that the latter was introduced by some one who perceived the construction, though he could not restore the text. The original copyist, whom we have to thank for so many blunders of the same kind, allowed κατω- to take the place of μετοι-, because he saw it just above in the preceding line. But the context, no less than the offensive jingle between κάτω and κατ'οικίας at the ends of two successive lines, requires the substitution which I have made. In fact, the adverb ἀτίμως itself suggests a loss of franchise by *exsilium*—a deprivation of the political rights of the living, effected by this unnatural banishment to the grave, (cf. v. 25: τοῖς ἔνεθ' ἐν τιμῶν νεκροῖς), and the political allusion to the μέτοικος has occurred twice before in this play with the same reference: cf. 828: οὐτ' ἐν τοῖσιν ἔτ' οὔτε τοῖσιν μέτοικος, οὐ ζῶσιν οὐ θανούσι. 865: μετοικίας δ' οὐν τῆς ἄνω στερήσεται.

1048—1051. ἐχθραὶ—πόλιν.] Wunder, whose opinion is adopted by Dindorf, and in part by Emper also, maintains that these four lines are a spurious interpolation. I have not seen any sufficient reasons for this view of the case. On the contrary, it appears to me that the oracular obscurity of the passage is quite in keeping with the lines which precede. In any case, Büchh's interpretation is inadmissible, though I am not aware that any of the commentators have remarked, that the most insuperable objection to it is furnished by the poet's use of the epithet ἐστιοῦχος. Büchh thinks that these lines contain a general sentiment: that the prophet is made to state the general consequences of a corpse remaining unburied. "All cities, in which birds and wild beasts carry fragments of corpses to the altars,

are roused to animosity,"—consequently, Thebes is so. Now it appears to me impossible to understand the words in this sense, if for no other reason, because the phrase ἐστιούχον ἐς πόλιν implies that the bodies in question lay unburied in some foreign land: cf. *Æschyl. Pers.* 513:

ὅσοι δὲ λοιποὶ κᾶτυχον σωτηρίας
 Θρήκην περάσαντες μόλις πολλῇ πύργῃ
 ἤκουσιν ἐκφυγόντες οὐ πολλοὶ τινες,
 ἐφ' ἐστιούχον γαῖαν.

So also δόμους ἐφεστίους "native abodes," *Sept. c. Theb.* 73. Moreover, the compound *συνταμάσσονται* expresses a conjunction of cities in the act of hostility: cf. *supra* v. 430: *σὺν δὲ νιν θηρώμεθα*. There cannot, I think, be any doubt that the allusion is to the expedition by which the Argives, aided by Theseus, exacted the burial of their dead, and not to the Epigoni, who came ten years afterwards. In other respects, the meaning has been rightly given by Böckh. 'Ἐχθραὶ is of course a secondary predicate = ὥστε γεγέσθαι ἐχθραὶ: and *καθήγισαν* is quite justified by the passages which Böckh has cited: namely, Gorgias, *apud Longin.* III. 2: γυπες ἐμψυχοὶ τάφοι (cf. Hermogenes *περὶ ιδεῶν* I. Vol. III. p. 226, ed. Walz); Ennius, *apud Priscian.* VI. p. 683, Putsch:

Vulturis in sylvis miscrum mandebat hominem,
 Hæc, quam crudelei condebant membra sepulcro.

Strabo XI. p. 517: ζῶντας πηραβάλλεσθαι τρεφεόμενοις κυσὶν ἐπίτηδες πρὸς τοῦτο, οὓς ἐνταφιαστάς καλοῦσι τῇ πατρὶά γλώττῃ. *Soph. Electra* 1480: πρόθεν τα φεῦσιν, ὧν τόνδ' εἰκὸς ἐστὶ τυγχάνειν: to which may be added, *Lucretius* V. 991:

Viva videns vivo sepeliri corpora busto.

And Mr. Ford, in his *Hand-Book for Travellers in Spain*, p. 567, speaks of the "bleaching bones, left to the national undertaker the vulture." See also, *ibid.* p. 349.

1053. καρδίας τοξεύματα.] See above, v. 1000, and cf. *Æschyl. Eumen.* 103: ὅρα δὲ πληγὰς τάσδε καρδίας σέθεν.

1058. τὸν νοῦν—φέρει.] I am disposed to think, with Wunder, that the words τὸν νοῦν τῶν φρενῶν are to be taken together, as in Homer, *Il.* XVIII. 419: τῆς ἐν μὲν ρόος ἐστὶ μετὰ φρεσίν, ἐν δὲ καὶ αὐδή.

1064. εἰκάθειν.] Elmsloy, Wunder, Ellendt, and others would write εἰκαθεῖν. I have given my reasons for a contrary opinion in the *New Cratylus*, p. 470.

1071, 2. συντέμνουσι—βλάβαι,] i.e. συντέμνουσι τὴν ὁδὸν εἰς τοὺς κακόφρονας "overtake them by a short cut:." cf. *Æschyl. Eumen.* 346: μῦλα γὰρ οὖν ἀλομένα ἀνέκαθεν βαρυπρεσῇ καταφέρω ποδὸς ἀκμὴν σφαλέρ' ἀννδρόμοις κῶλα, δύσφρον' ἄταν (according to the readings of Ahrens, *de dialect. Dor.* p. 546). For the word βλάβαι, here used with distinct reference to its primitive meaning, see *New Cratylus*, p. 549.

1077—1080. ἀξίνης—ἐκλύσσομαι.] Hermann, whose opinion is adopted by Dindorf and Wunder, thinks it necessary to suppose a loss of some few verses, describing more accurately the place referred to, and also speaking more distinctly of Antigone, and they accordingly indicate a lacuna between vv. 1078, 79. This may be so. But we must recollect, on the other hand, that the King is represented as speaking in great haste and trepidation; and it may be asked whether the mention of hatchets to cut down timber for the funeral pile, coupled with a reference to the ἐπόσιος τόπος—the high meadow-land where Polyneikes lay, which has been already mentioned (*supra* v. 409: ἄκρων ἐκ πάγων: cf. *infra* 1163: πῆδιον ἐπ' ἄκρον), and which was probably depicted on the right-hand περιακτος—would not suffice as a hurried description of his first purpose, while the antithesis in v. 1080, might seem to point to an intentional brevity in describing his proposed liberation of Antigone.

1083—1120. *Tragic Dancing-song.* The following scheme represents the metres:

στροφή α΄.

1. ∪ ∪ || ∟ ∪ ∪ | ∟ ∪ ∪ | ∟ ∪ || ∟ ∪ | - ∪ ||
2. ∟ ∪ | - ∪ || ∟ ∪ ∪ | ∟ ||
3. ∪ || ∟ ∪ | - ∪ | ∟ ∪ | - ||
4. ∟ ∪ ∪ || ∟ ∪ | - ∪ ||
5. - - || ∟ ∪ || ∟ ∪ ∪ | ∟ ||
6. - | ∟ - | ∟ - ||
7. ∟ - | ∟ - ||
8. ∪ || ∟ ∪ ∪ | ∟ || ∟ - ||
9. ∟ ∪ || ∟ ∪ ∪ | ∟ ||
10. ∟ - || ∟ - || ∟ ∪ ∪ | ∟ ||
11. ∪ || ∟ ∪ - ∪ ∟ ∪ ||

στροφή β΄.

1. ∪ - || ∟ ∪ | - - ||
2. ∪ || - - || ∟ ∪ ∪ | ∟ ||
3. ∟ ∪ | - ∪ | ∟ ∪ - ||
4. - - || ∟ ∪ | - - ||
5. ∪ ∪ || - - || ∟ ∪ | - || ∟ ∪ ∪ || ∟ ∪ ∪ - ||
6. ∪ || ∟ ∪ | - ∪ || ∟ ∪ ∪ | ∟ || ∟ ∪ | - ||
7. ∪ ∟ ∟ ∪ ||
8. ∟ ∪ ∪ || ∟ ∪ | - ∪ ||

The long syllables which appear in this song are to be explained as in the *Fourth Stasimon*, and were perhaps introduced here to accompany the slow solemn steps of the Emmeloia. For the quantity 'Ελευσῖνας Böckh quotes Horn.

Hymn. ad Cer. 105, 266. Antimachus, *Fragm.* 55. Schellonburg, Eratosth. *Fragm. Merc.* XV. 15. p. 144, Bernh. Antipater Thessal. *Epigr.* 57; and on the antispasts ὑπὲρ κλιτύν, χορεύουσι, he remarks, that the former expresses in a charming manner the act of climbing the hill, while the latter beautifully imitates the lifting of the foot in the dance.

1083. ἄγαλμα.] Cf. above, v. 695, where the prosperity of a father is called an ἄγαλμα εὐκλείας to his children. In the same sense the deified Bacchus is here called the ἄγαλμα of Somole. "Ἄγαλμα," says F. A. Wolf, *ad Pom. II.* IV. 144, "is a *bijou*, that which rejoices the heart (cf. Ruhnck. *Tim.* s. v.), a work of art in which we take pleasure. Schol. D: καλλώπισμα, πᾶν ἐφ' ᾧ τις ἀγάλλεται καὶ χαίρει, οἱ δὲ μεθ' Ὀμηρον ποιηταὶ ἄγαλμα εἶπον τὸ ξόουνον."

1091. ναιετῶν.] Dindorf's conjecture.

1094—1101.] σὲ δ' ὑπὲρ—πέμπει.] The first three lines describe Bacchus as haunting Parnassus; the last three, as frequenting Eubœa, to which both Nysa and ἄκτᾱ refer, (above on v. 589). There is the same reference in 1111, 1112.

1105, 6. τὰν ἑκπαγλα τιμᾶς ὑπὲρ πασᾶν πόλεων.] This emendation of Dindorf's appears to me not only ingenious, but convincing.

1113, 1114. ἐν πῦρ πνέοντων χοράγ' ἄστρων.] Lobeck has failed to persuade me that we have here no *Theocrasia*, or confusion between the attributes of Bacchus and the Sun-god. He wishes to explain this passage by a reference to the practice of poets, who make nature participate in the emotions caused by the advent of deity (*Aglaophamus*, p. 218). It appears to me, on the contrary, not only that such an explanation would be inapplicable here, but also that the whole of this *Emmeseia*, which speaks in a mystic or Eleusinian strain, clearly identifies the functions of Iacchus with those of Phœbus, as Sun-god and as the deity

who presided over healing and moral purity: compare the very similar chorus in the *Œd. Tyr.* v. 151 sqq. and see the passages which I have quoted in the *Theatre of the Greeks*, (ed. 4 or 5), pp. 14, 15. Nay more, I believe that the dithyrambic or circular chorus itself, which was peculiar to Bacchus, was intended to represent the apparent course of the sun: see the author *περὶ λυρικῶν*, Boissonade, *Anecd. Gr.* IV. p. 458. *Rheinisch. Mus.* 1833, p. 169: ἀέκληται δὲ ἡ μὲν στροφή, καθά φησι Πτολεμαῖος ἐν τῷ περὶ στατικῆς ποιήσεως, διὰ τοὺς ἄδοντας κύκλην κινεῖσθαι περὶ τὸν βωμόν, σημαίνοντας τὴν τοῦ ἡλίου κίνησιν. Even the epithet *πολυώνυμος* at the beginning of this ode is a sufficient proof of the *Theocrasia* in it.

1152. ἀνασπαστοῦ πύλης.] The Greek doors opened into the street; therefore, a drawn-back door is a closed door.

1168. θαλλοῖς.] "Of olive." Demosth. *c. Macart.* p. 1074, 22, quoted by Bäckh.

1173. παστάδα.] The meaning of this word in reference to its present application is best furnished by Herodotus, who uses it in speaking of the stone chambers in the great Egyptian Labyrinth (II. 148), which he distinguishes from the αὐλαί, the στέγαι, and the οἰκήματα of the same building. We have seen above (on v. 356), that αὐλή was a place which left a free access to the wind; we know that στέγη was a roofed chamber; that οἶκον was a single detached room; and that παστάς, contracted from παραστάς (there is a similar anastrophe in compounds with κατά), was an open porch standing out from a wall or from some other building: see the following passages: Xenoph. *Mem.* III. 8, § 9: τοῦ μὲν χειμῶνος ὁ ἥλιος εἰς τὰς παστάδας ὑπολάμπει, τοῦ δὲ θέρους ὑπὲρ ἡμῶν αὐτῶν καὶ τῶν στεγῶν πορευόμενος σκίαν παρέχει, with which compare Pollux, VII. 122: Κρατῖνος δ' ἐν Διονυσιαλεξιάνῃ παραστάδας καὶ πρόθυρα βούλει ποιῆσαι. παστάδας δὲ Ξενοφῶν, ἃς οἱ νῦν ἐξέδρας (cf. Hermann *Orkes.* V. p. 220). For ἐξέδρα, see Eurip. *Orest.* 1449: ἐκλήσσε δ' ἄλλον ἄλλοσε

στέγῃς, τοὺς μὲν ἐν σταθμοῖσιν ἵππικοῖς, τοὺς δ' ἐν ἐξέδραισι. Herod. II. 169: παστὰς λιθίνῃ ἡσκημένη στυλοῖσι καὶ τῇ ἄλλῃ δαπάνῃ, with which compare Hesych. παραστάδες· οἱ πρὸς τοῖς τοίχοις τετραμμένοι κίονες. Plutarch, *Brut.* c. 55, uses παστὰς as a synonym of στοά, and there can be no doubt that it was the same as the Homeric αἶθουσα. The name agrees in signification with *te-stibulum* (from *te-stare*, like *pro-stibulum* from *pro-stare*, Becker, *Gallus*, p. 189 Engl. Tr., for *para-stás* = *te-stibulum*, just as *παρά-φρων* = *te-cors*.) It is clear, then, that Herodotus, in speaking of the multitudinous chambers of the Labyrinth, considered some of them as αὐλαί or “thorough-fares,” some as στέγαι or “roofed apartments,” some as οἰκήματα or “detached rooms,” and some as παστάδες or “projections from the main wall.” Thus discriminated, παστὰς is properly applied here to a descending σπήλαιον, or rock-grave, built out and completed artificially with a rude portico of unhewn stones. If the excavation, whether natural or artificial, extended itself into a series of compartments, it would be a λαύρειον or λαβύρινθος—one of those σπήλαια καὶ ἐν αὐτοῖς οἰκοδομητοὶ λαβύρινθοι mentioned by Strabo, VIII. pp. 369, 373. That the παστὰς, in the case before us, was made up of rough unhewn stones fitted together, is clear from the description of the opening in v. 1182, as ἄρμος λιθοσπαδῆς χώματος. And I must remark, that the first word is partly technical; for the φλιή is defined by Hesychius as ἡ παραστὰς τῆς θύρας, and the same lexicographer tells us that the ἄρμοστῆρες were a part of the φλιή: *s. v.* ἄρμοστής.—καὶ λίθοι δύο πρὸς τῇ αὐτῇ τῆς φλιᾶς τιθέμενοι ἄρμοστῆρες λέγονται, where Heinsius proposes πρὸς τῇ οὐδῇ, and Toup (*V.* p. 448) πρὸς τοίχῳ τῆς φλιᾶς. Comp. Pausanias' use of ἁρμονία, *Bæot.* c. 38, on which see Leake, *Moræa* II. p. 379. Specimens of rude door-ways may be seen in Dodwell's *Cyclopiæan Remains*, pl. 4, 8, 11, 40, &c.

1184. ἡ θεοῖσι κλέπτομαι.] Milton, *Comus*:

Yet they in pleasing slumber lull'd the sense,
And in sweet madness robb'd it of itself.

1194, 5. τίνα νουν ἔσχεις.] Cf. Plato *Resp.* VI. 492, c: τὸ λεγόμενον, τίνα οἶει καρδίαν ἴσχειν; which shows that there was something colloquial in these phrases, as in our "what possessed you to do it?" From the phrase in the text came the later compound νουνεχής.

1199. διπλοῦς κνώδοντας.] The κνώδοντες were properly the cross-bars in swords and hunting-spears; in the *Ajax* 1004: πῶς σ' ἀποσπάτω πικροῦ τοῦδ' αἰόλου κνώδοντος, the epithet αἰόλου points to the hilt, while πικροῦ "piercing" rather belongs to the blade. See Lobbeck's note on the passage. And for διπλοῦς in this passage, cf. Eurip. *Ilec.* 573: ἀμφίχρυσον φάσγανον κώπης λαβὼν ἐξεῖλε κολεοῦ.

1213, 14. ἐς πόλιν γούυς οὐκ ἀξιώσειν.] Sc. στένειν. For the phraseology of the Translation, see Shakspeare, *Sonnet* LXXI. 13:

Lest the wise world should look into your moan,
And mock you with me after I am gone.

1227, seq. *Second Kommos.* The metre of this lamentation, like that of many others in the Greek Tragedies, is chiefly dochmiac.

στροφή α΄.

1. ∪ - ||
2. ∪ √ √ ∪ - || ∪ √ √ ∪ ∪ ||
3. ∪ √ ∪ √ ∪ ∪ - ||
4. √ ∪ - || √ ∪ - ||
5. ∪ √ √ ∪ - || ∪ √ √ ∪ - ||
6. √ ∪ ∪ || √ ∪ - || ∪ √ √ ∪ - ||
7. ∪ √ √ ∪ - || ∪ √ √ ∪ - ||
8. - √ | √ - ||
9. ∪ √ ∪ √ ∪ ∪ - ||
10. ∪ √ √ ∪ - || ∪ √ √ ∪ - ||

1. - - ||
2. Senarius.
3. $\cup \cup \cup \quad \cup \cup \cup \quad \cup \cup \quad || \quad \cup \cup \cup \quad \cup \quad \cup \quad - \quad ||$
4. Senarius.
5. $\cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad - \quad \cup \quad \cup \quad \cup \quad - \quad ||$
6. $- \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$

στροφή β'.

1. $- \quad \cup \quad | \quad \cup \quad - \quad ||$
 2. $\cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
 3. $\cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
 4. $\cup \cup \quad \cup \cup \quad \cup \cup \quad - \quad ||$
 5. - - ||
 6. $- \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
-
1. $\cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
 2. $\cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
 3. $\cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
 4. $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad | \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
 5. $\cup \quad \cup \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$
 6. $\cup \quad \cup \quad \cup \quad \cup \quad - \quad || \quad \cup \quad \cup \quad \cup \quad \cup \quad - \quad ||$

I think these dirges should be arranged in two pairs of strophes, the former pair containing the King's first lament for Hamon, the second, his aggravation of grief after he has seen the dead body of his wife, and learned the nature of her death, in v. 1266, seq.

1241. λακπάτητον.] Hermann and others prefer the Aldine reading, λεωπάτητον. The reading which I have retained appears to me to stand in more emphatic connexion with what has preceded, especially to the μέγα βάρος μ' ἔχων ἔπαισε, which requires some mention of the feet or heels,

to show that the heavy tramp of an avenging deity is referred to; cf. below 1316: ἐπὶ κρατὶ μοι πότμος εἰσήλατο Æsch. *Eumen.* 343: βαρυνπεςῇ καταφέρω ποδὺς αἰμάιν. *Pers.* 517: ὦ δυσπόνητε δαίμον ὡς ἄγαν βαρὺς ποδοῖν ἐνῆλλου παντὶ Περσικῷ γένοι. *Agam.* 1591: εἰ δέ τοι μύχθων γένοιτο τῶνδ' ἄκος, δεχοίμεθ' ἄν, δαίμονος χηλῇ βαρεῖα δυστυχῶς πεπληγμένοι, where I have introduced my own conjecture ἄκος for the ἄλις of the MSS. Cf. *Ekkl.* 615: ἔστι τοῦδ' ἄλος. *Pers.* 623: εἰ γάρ τι κακῶν ἄκος οἶδε πλεόν.

1243—1245. Ὡς δέσποθ',—κακά.] Wex has a long note upon this passage, in which he collects other instances of the juxtaposition of ἔχειν and κέκτησθαι, *habere et possidere*. The meaning of the passage appears to me to be sufficiently clear from what follows: the construction is, ὡς ἔχων τε καὶ κεκτῆμενος, "as one who both has and possesses," τὰ μὲν "the one class of things" (ἃ ἔχεις), τάδε κακά i. e. "these sorrows" ἧκεις φέρων πρὸ χειρῶν "you have brought with you in your arms," τὰ δὲ ἐν οὐμοῖς κάλα "but the other class" (ἃ κέκτησαι), "namely, the store of evils laid up for you at home," ἔοικας καὶ τάχ' ὄψεσθαι ἧκειν "you seem to have come with a prospect of speedily seeing." The phrase ἔχειν τε καὶ κέκτησθαι, is the counterpart of our "to have and to hold;" the one verb expresses possession, and the other ownership. This, as Müller rightly shews, (*History of Literature of Greece*, II. p. 97 of my translation), is the meaning of the κτήμα ἐς αἰεὶ of Thucyd. I. 22: "it does not mean an overlasting memorial or monument. Thucydides opposes his work, which people were to keep by them and read over and over again, to a composition which was designed to gratify an audience on one occasion only." The word κτήμα expresses that previous existence and readiness for use which is also conveyed by the adjective ἑτοιμος, and the verb ὑπάρχω, as opposed to γίγνομαι: cf. *Aristot. Eth. Nic.* IX. 9, § 5: ἡ δὲ ἐνέργεια δῆλον ὅτι γίγνεται καὶ οὐχ ὑπάρχει ὥσπερ κτήμα τι.

1255. τί φῆς—νέη.] The vulg. τί φῆς, ὦ παῖ; τίνα

λέγεις μοι νέον λόγον; labours under a double interpolation. It is impossible that the allocution ὦ παῖ should refer to the slave who is addressed here, and it would be quite out of place to transfer the address from him to the corpse of Hæmon, as Emper does, by reading: τί φῆς; ὦ παῖ, τίνα λέγει σοι νέον, κ.τ.λ. It is obvious to me that the words ὦ παῖ, which fit neither the metre nor the sense, cannot have proceeded from Sophocles here. Again, the word λόγον at the end of the line interrupts the construction, and is a grievous tautology after the occurrence of the same word at the end of the last line but one, from which the copyist borrowed it with his usual carelessness. The insertion of ὦ παῖ is due to the corresponding line of the strophe, which was probably written in the margin by a Scholiast, who wished to explain the construction of the repeated adjective νέος. If Sophocles, as I believe, wrote here:

τί φῆς; τίνα λέγεις νέον μοι νέον;

a commentator might very well quote

ὦ παῖ νέος νέον ξὺν μόρῃ,

as a parallel passage.

1266—8. ἡ δ' ὀξύθηκτος—κωκύσασα.] As ὀξύθηκτος is not a proper epithet for a person, as λυέει would not be the right voice, when her οἷα eyes were spoken of as affected by her οἷα action (cf. infra 1280), unless τὰ αὐτῆς were added, as in *Trachin.* 926; as the question of *how* she killed herself is answered afterwards (1281 sqq.); and as the *anacoluthon* in κωκύσασα would be intolerable here; I have accepted Hermann's suggestion, that for πέριξ we should read πτέρυξ, but I have placed the lacuna after βλέφαρα, and not, with him, at the end of the first line. The supplement, which I have inserted, is placed here merely *exempli gratiâ*, until something better shall be suggested. It rests upon the words of the Scholium: ὡς ἱερτεῖον παρὰ τὸν βωμὸν ἐσφάγη παρὰ τὸν βωμὸν προπετής, made up with the help of *Trach.* 906: βρυχᾶτο μὲν βωμοῖσι προσπίπτουσα; and I think that the repetition of βωμοῖσι, in the same place as βωμία in the last line but one, gave occasion for the omission,

just as, conversely, interpolations have been made by this copyist, from a similar wandering of the eye. With regard to *ἐκεῖ*, I have added this, because I think it clear that the body is seen *within* the proscenium, and that the *Εξαγγελὺς* though he stands by the side of *Εκκλῆμα*, is not within it, but has come forward to the stage with the sacrificial knife in his hand, just as Orestes, in the *Choephore*, brings forth the fatal robe. This is also shown by his use of *τοῦδε* (v. 1270) in speaking of Hæmon.

1275, [6. *δείλαιος ἐγώ, φεῦ, φεῦ*.] As I think it quite impossible to make these words, without the addition of *φεῦ φεῦ* in the antistrophe, correspond to the *ὑπατος ἴτω ἴτω* which appears there, I have not scrupled to add these otherwise useless interjections, in the latter case. If any one prefers to omit them here, and so to avoid adding them in the antistrophe, I can have no objection. With regard to the quantity of the second syllable of *δείλαιος*, supposing it to be susceptible of variation, which I do not deny, it seems to me inconceivable that Sophocles should not have pronounced in the same way this word, and its emphatic repetition in the following line.

1277. *συγκέκραμαι δῦα*.] “I am mixed up with—entirely encompassed by—an inextricable calamity:” see *Ajax* 895: *οἴκτῳ συγκεκραμένην*. *Electra* 1485: *σύν κακοῖς μεμιγμένον*. St. Paul, *Rom.* VII. 24: *τίς με ῥύσεται ἐκ τοῦ σώματος τοῦ θανάτου τούτου*; Plotin. IV. 3, 12: *Ζεὺς δὲ πατὴρ ἐλεήσας πονουμένας, θνητὰ αὐτῶν τὰ δεσμὰ ποιῶν*, κ.τ.λ. And for the sense of *δῦα*, see note on v. 932 *supra*.

1290. *βρύχιστα—κακά*.] See other instances of this mode of secondary predication, in the note on Pind. *O.* IX. 104.

1291. *αἰαὶ αἰαὶ*.] As I observe that the interjections recur in corresponding places, I have substituted these

cries for the ἴτω, ἴτω, which are more in their place lower down.

1299. ἐρῶμεν.] I prefer Bothe's reading to the vulg. ἐρῶ μέρ, or to the correction ἐρῶ μὴν, which is worse still. The compound συγκατηξάμην shows that the reference is plural.

1305. ὅπα—πάντα γάρ.] The corrections which I have introduced into this line, appear to me more probable than the mere omission of πᾶ καὶ θῶ, which Hermann and others have adopted. It seems to me pretty clear that πρὸς πρότερον is a gloss upon ὅπα, that ὅπα θῶ got corrupted into καὶ θῶ, and this into κα or πα ἴδω, which was further suggested by ἰώ, and that πρότερον was omitted after πρότερον had got into the text. With regard to the interjection which I have introduced, it is scarcely necessary to repeat the remark, that the interjections in these κομμοὶ regularly recur in the same metrical situations. For θέω in Sophocles, see note on v. 601 supra.

1306. λέχρια.] This adjective, which is connected with λέχ-ος, λοξός, λικ-ριφίς, λικ-ρός, λίγ-δην, *liquus*, *obliquus*, *liogen*, *legen*, &c., is the opposite to ὀρθός, and refers to lying down, or assuming a bent position, as contrasted with that of a man who is standing: cf. *Æd. Col.* 196: λέχριός γ' ἐπ' ἄκρου λάου βραχὺς ἐκλάσας. I have therefore ventured to make use of the strong metaphor in *Hamlet*, Act I. Sc. 5:

The time is *out of joint*;—O cursed spite!
That ever I was born to *set it right*.

Cf. Eurip. *Hec.* 1026: ἀλινμένον τις ὡς ἐς ἄντλον πεσὼν
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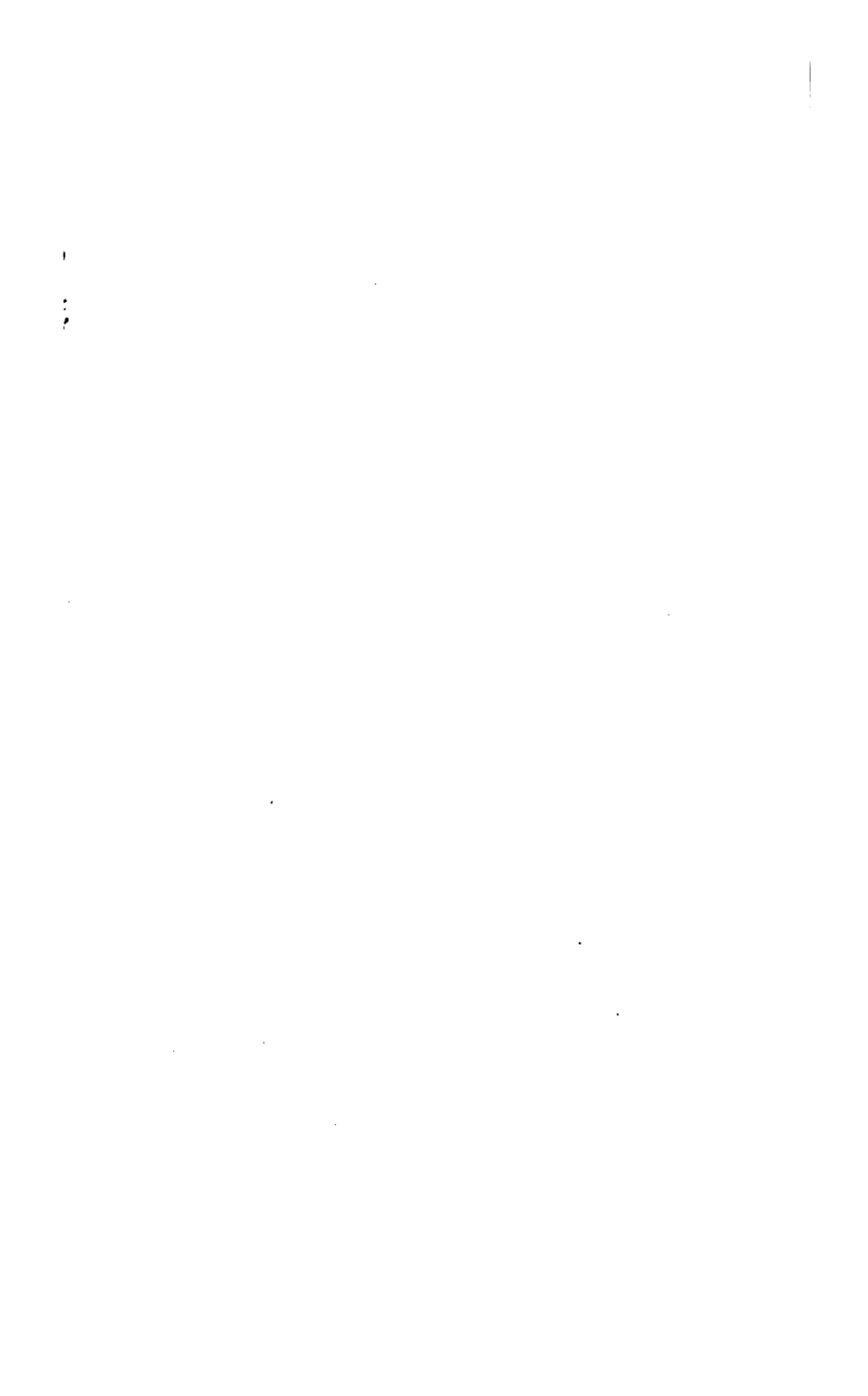
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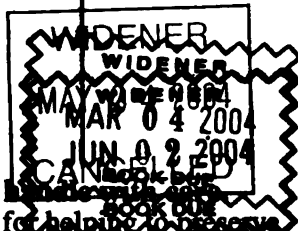
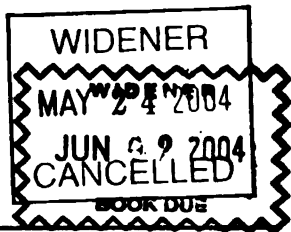
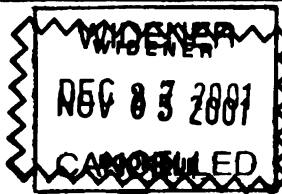




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